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# 2010 LINE-UP REVEALED

# NME

- **ARCADE FIRE** Headliners speak!
- **KLAXONS** Ready to debut new album
- **GUNS N'ROSES** "Axl will be on time"
- **BLOC PARTY** Kele goes it alone

*Plus 37 other acts unveiled*

# THE LIBERTINES

BACK TOGETHER FOR

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*The first interview in five years*

**NOEL SOLO!**  
First report from  
Albert Hall show

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"But there's panic on the streets of Carlisle/Dublin, Dundee, Humberside"







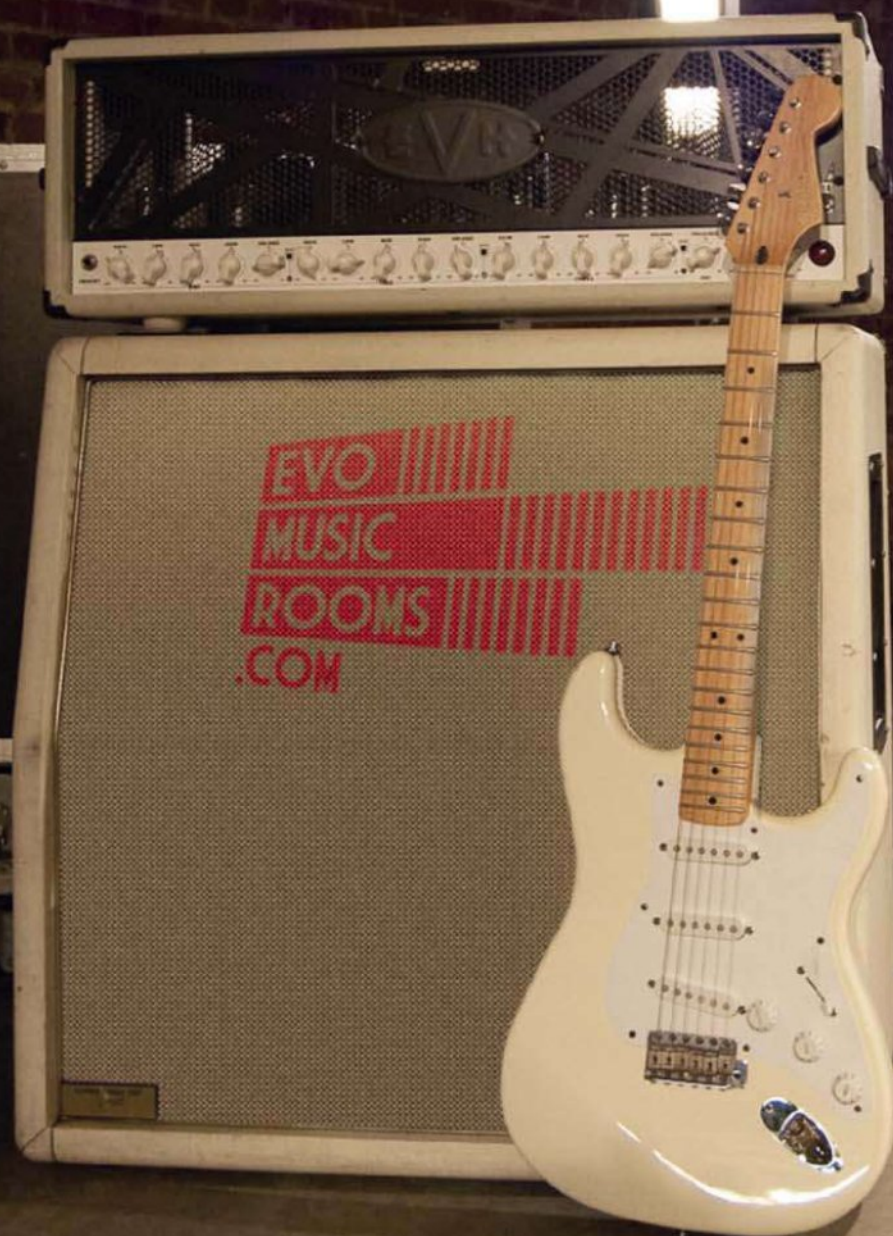
# ON AIR EVO MUSIC ROOMS CHANNEL 4

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PUNTO EVO





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LONDON, 25/03/10

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## First Noel

**T**he Liam quote machine – specifically regarding his new band – may have dominated the post-Oasis era since the group split last

August, but last week it was **Noel Gallagher** who made the first live comeback out of the brothers.

Playing the first of two Teenage Cancer Trust gigs, Noel was joined by a band including ex-Oasis man **Gem Archer** on guitar, an eight-piece orchestra and the Crouch End Festival Chorus for his show, which – despite anticipation (and crowd shouts) from fans for new songs – drew mainly from the earlier end of Oasis' back catalogue. "Play a new song?" he questioned during the set, which included 'Wonderwall', 'Slide Away', 'Don't Look Back In Anger' and several B-sides. "As fucking brilliant as they are, now's not the right time or place." He did, however, give the slightest of hints that he'd be back in the public eye soon. "Thank you for coming along and supporting the charity," he said, as he ended his set to a standing ovation. "We'll meet again..." See **NME** next week for a full review.



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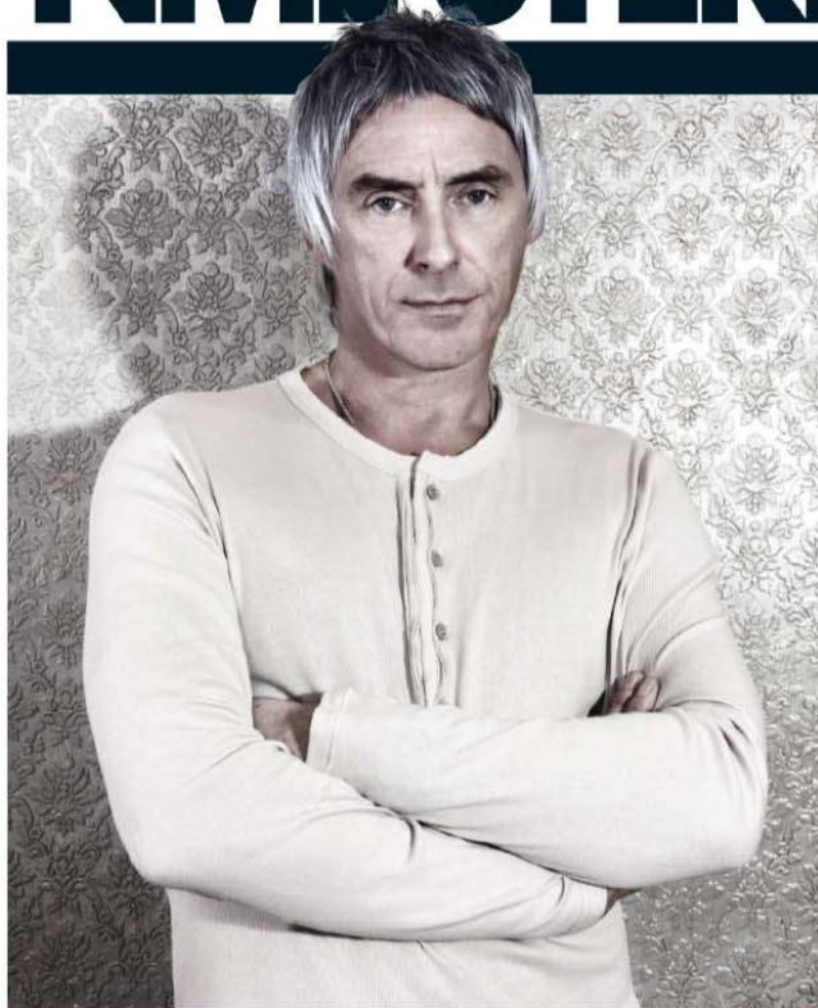
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# WHAT'S ON THE NME STEREO



## 1 PAUL WELLER Wake Up The Nation

Godlike and modlike and genius he may be, but there's no pomp, no laurel-resting for Weller. Ballsy, rude and brash, this venom-vocalled rocker, wreathed in harmonium and brass, spits with fiery life. His new album of the same name is only a fortnight away, and the title track demonstrates the kind of surprising verve that'll leave snobby sceptics slap-faced. **On paulweller.com now**

## 3 AVI BUFFALO What's In It For?



Trying to get across the warm, woozy rush that Avi Buffalo's gloriously melancholic and gentle Neil Young-indebted country rock suffuses our brains with is sending us into something of an adjective-spewing spasm. Honeyed? Hickory-smoked? Sepia-soporific-swoonsome-schmorgle? Words are just pretty pointless when there's cuddles; so let these new Sub Pop signings give your tired ears a massive hug.

**On NME Radio now**



## 2 DRAKE FEAT THE-DREAM Shut It Down

It doesn't get much hotter in the world of the hip and the hop right now than Drake, young prizefighter of Lil Wayne's Cash Money label. His debut album 'Thank Me Later' is out later this year, and this leak is rumoured to be the first single. Stark, bare and smacked-out slow, it's equal parts smooth slow jam and dark nightmare.

**On <http://2dopeboyz.okayplayer.com/> now**

## 4 ARIEL PINK'S HAUNTED GRAFFITI Round And Round

**FREE  
DOWNLOAD**

Newly signed to 4AD, lo-fi pop maverick Ariel Pink offers the first taste of new album 'Before Today'. A nostalgic and slightly unsettling late-'70s weirdo-pop effort, it stitches an unlikely suture between Ladyhawke's airbrush aesthetics and The Flaming Lips' complete failure to distinguish between pop songs and batshit lysergic fantasies.

**Free download from [4AD.com](http://4AD.com) now**



## 5 CLASS ACTRESS Journal Of Ardency

Once upon a time, Elizabeth Harper was a mournful, sharp-tongued, Smiths-lovin' indie songstress beloved of arch tastemakers Angular Records. Now it seems the New Yorker has discovered chilly synths and minxy personas, and so we have the p-p-pow dark disco of Class Actress; don't call it Italo; it's much more evil than that.

**On NME Radio now**





## 6 NEON INDIAN

### Sleep Paralysis

Knife-y low synth pulses, 8-bit bleeps and fuzzy, indistinct vocals... Neon Indian's take on the chillwave sound is distinctly more awake than fellow travelers such as Memory Tapes or Toro Y Moi... he's at least got one leg out of bed and is thinking about making himself a cup of tea. This serotonin-surfing new single, produced by Grizzly Bear's Chris Taylor (now there's blog catnip if ever we heard it) is a hit of summer mainlined to your aural nerve. **On greenlabelsound.com now**



## 7 THE FALL

### Bury

Always and never the same, they say, and, indeed, Mark E Smith's ragamuffin chameleons are a constant pole, a lodestone of this thing we sometimes call indie because we don't know what the hell else to call it. Awkward Mark, though, unlike us common fudgers, is a stickler for accuracy and, as he reminds us on this lurching low-slung punk roustabout, he's not from Bury. He's from Salford. Alright? Good. **On NME Radio now**



## 8 FOALS

### This Orient

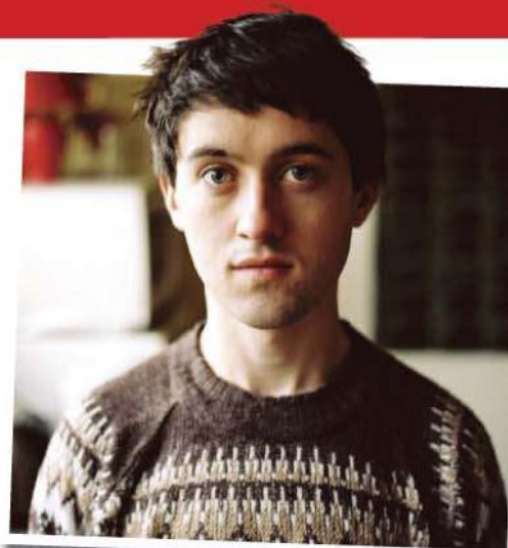
"It's your heart that gives me this western feeling", accuses Yannis. No doubt it's some complex and tortured exploration of love as postcolonial exploitation or some such, but, musically, it's on the surface the least complex Foals moment yet, with parts that might be described as euphoric even. If they've drawn a blanket of conventionality over their sharp corners, though, we can still see their freaky, staccato little toes poking out deliciously beneath. **On NME Radio now**



## 9 THE HOLD STEADY

### Hurricane J

Kindly high school counsellor of hardcore Craig Finn is back, and he's brought his scrubbed and shiny riffs to polish your soul clean. The Hold Steady's new album 'Heaven Is Whenever' is out on May 3, and this first taste is a typically punchy hardcore power-pop steering-wheel tapper disguising an emotionally wracked tale of damaged relationships, peppered with flashes of wry wit such as "You're a beautiful girl/And a pretty good waitress... but I don't think I'm the guy". Whirlwind romance, you might say... arf. **On pitchfork.com now**



## 10 VILLAGERS

### Becoming A Jackal

Melodies; they seem to be in short supply at the moment. If you lack for something to hum wistfully as you do the washing up (no tears in the bowl, mind) come sit by the bonfire of Conor J O'Brien, newest signing to Domino Records. Rich, Spanish-tinged and haunting, his gorgeous folk-rock of the Neil Young school will thrill the heaving hearts of Ryan Adams and Cass McCombs fans. No easy maudlin sentiment, though – "before you take this song as truth/You should wonder what I'm taking from you", urges O'Brien tensely. Be warned; he's got our speech already, who knows what'll be next... **On NME Radio now**



# NEWS

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WHAT'S HAPPENED. WHAT'S HAPPENING

*Edited by Paul Stokes*



The Libertines,  
Hammersmith, London,  
March 20, 2010



Photo: Roger Sargent

# PETE: “I’M YET TO FIND ANY DRUG TO EQUAL THE EXCITEMENT OF US PLAYING LIVE”

After nearly six years apart, via sporadic gig hook-ups and late-night meetings, **Pete, Carl, John** and **Gary** are finally set to reunite as **The Libertines** to play the Reading And Leeds Festivals in August. **Jamie Fullerton** finds out how it happened and what’s now likely for the likely lads.

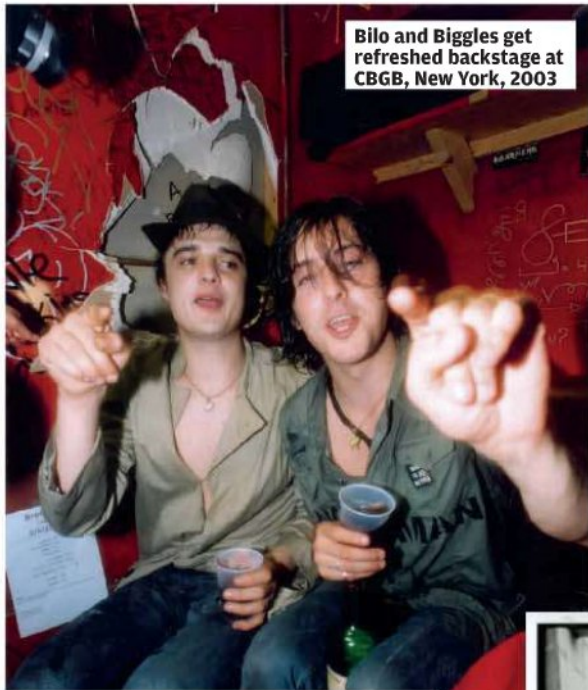
“**T**his’ll be the first time we’ve all been in a room together in five years,” John Hassall nervously points out, being the first of the four to arrive at the enormous west London house where they’ve agreed to meet for the photoshoot. Just flown in from Denmark, where he’s now based, his eyes flit around – but of course everyone else is late. Pete Doherty, Carl Barât and Gary Powell are expected too, to announce that The Libertines are reuniting this summer to play a slot second-from-top of the bill at the Reading And Leeds Festivals. But so far we’ve only got one bassist.

Confounding past form by being *only* two hours late, Pete is the next to arrive, long black coat swooshing as he strides into the cavernous church-like back room of the house, immediately grasping John with a bear hug and then helping him spark up. The two slink off for a private pint in the pub opposite the

house before we can eavesdrop, while we’re told that Carl and Gary will be heading straight to the boozier to join them. We’re left wondering what the four Libertines are discussing as they all face each other on an outside pub table; the paparazzo lens trained on them from a barge on the Thames later reveals they engaged in a four-way hug.

An hour later (the shoot now three behind schedule), the four are enticed back with promises of pints being delivered to the house. Moods lubricated by Guinness and black (the black being port), they slip into the busy bustle of photographers, assistants and managers. This is the first time the four of them have been together since Pete’s last gig with The Libertines, at London’s Infinity club in the summer of 2004. At first it’s hard to judge the chemistry as they file to different corners. Pete lights a cigarette by the window, Carl sits down and gets some slap on his face (he’s





Bilo and Biggles get refreshed backstage at CBGB, New York, 2003



The Libs hit the Barfly, Camden, 2003



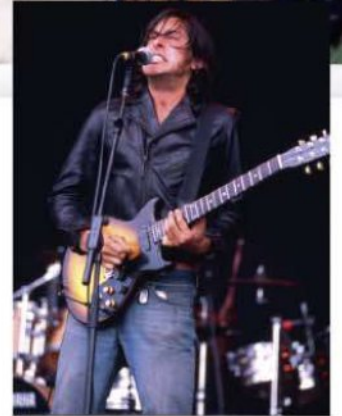
Onstage with hero Mick Jones of The Clash



First ever press shoot at the original Albion Rooms, London, 2002



Carl backstage, Reading Festival, August 2002



Carl, Reading Festival, 2003



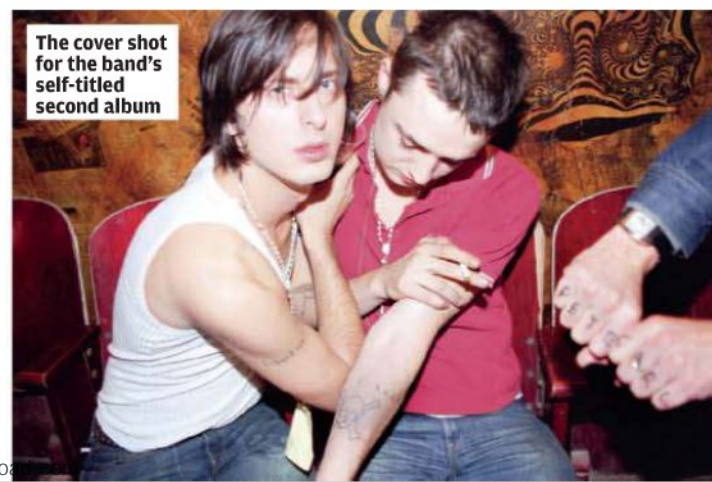
Playing Reading Festival 2004 (without Pete); and (left) fans display the Libs' first ever NME cover



Up the jacket at the ICA, 2002, and (above) in Scotland, September 2002



A novel way to make Pete shut up, Spain, Christmas 2002



The cover shot for the band's self-titled second album



ill and pale today – he's cancelled two performances of his play *Fool For Love*), John distracts himself by trouncing *NME* at table tennis, with Gary officiating by singing a taunting song about his backhand. But then, as Pete finishes his fag and shuffles past Carl's chair, they can't resist a lingering glance and silly smiles spread across their faces, the moment interrupted when the four are herded upstairs for the day to be captured by Roger Sargent (the photographer who took the Pete and Carl snap that ended up as the front cover of their second album).

"Cheers, everyone!" Pete exclaims as the final shot is done, raising his Guinness and black to his lips after clinking. And with those chugs it becomes real – after years of surprise gig turn-ups, semi-joking threats from Pete to reform minus Carl and millions of pounds in appearance fees turned down, The Libertines are finally back together again. Their first resolution? Straight back to the pub. They huddle back around the outdoor table and speak as a band for the first time since 2004.

**NME:** So, finally, it's been sorted – you're reuniting to play Reading And Leeds Festival this August. How did it all come together?

**Carl Barat:** "I thought we'd missed all the deadlines. Then this offer came in at the last minute. It was really surreal."

**Pete Doherty:** "As important as The Libertines are to all of us, John's just had a kid, about this time last year Gary had a kid – a lot's been happening. It would have been impossible [before]... Gary was finding Rusks in his Hush Puppies. I tried to sort it out last year, but obviously until Carl gave the nod it was never going to happen."

**Carl:** "People make offers all the time. People come up to me in pubs, rat boys – saying there's a million quid this year if you do X, Y and Z."

**Pete:** "I was in Denmark last year, I got abused by a load of Americans. I walked past this bar and one of them went, 'Hey man, what's Danish for prick?' I ended up getting in a bit of a ruck. As usual I got the fucking blame, and I phoned John. That's how we got back in touch. I said to John, 'Carl said he might be up for maybe Reading and Leeds', or one of the ones we were offered last year."

**John Hassall:** "It came at the right time really. It just feels like the right time now."

**Carl:** "And there I was, this is no word of a lie, in the British Museum. And it's my manager on the phone, he's had a call from a lawyer. This can't be good, I think. But the lawyer brokered the deal. I was surrounded by Arcadian relics and I thought, 'Why not?' We've moved on and been the people we wanted to be, but we can come back and this thing still works. It's still real and it still means a lot."

**Gary Powell:** "For me, regardless of press speculation, regardless of what everyone's been saying, the thing that got me involved with it – don't laugh at me – was the spirit of friendship. We were friends and we're still friends now."

**The four of you have got together today for the first time since you split. Pete and John, you went for a pint earlier – what did you talk about?**

**Pete:** "We've probably spoken more today than we did in the last seven months of our time in the band. I've known John since he was a whippersnapper, you know. He's got a few grey hairs, but he hasn't really changed a bit, I find it very easy to talk to him. There's a lot we haven't spoken about, and John kind of touched on that. And he said something quite curious and I said,

'What do you mean by that?' And he hasn't told me yet."

**John:** "(Still not really telling him) At first I thought it was a little bit of a struggle getting there. Physically, mentally. But it was great."

**Carl:** "It felt the same as it used to, really. With an added bit of excitement."

**Carl, you said you couldn't reunite The Libertines unless your friendship with Pete was back on track...**

**Carl:** "I couldn't do this without love. The reason for doing it really, unless I'm really fucking mistaken, is because people want it."

**Pete:** "That's a good point. I think we should start this [interview] again actually... this is quite difficult. It would be very easy for us to laugh and joke and put up a front about it, but there's almost something quite upsetting about it in the excitement. It was a big part of my life. And I'm

quite good at blocking things out. But the more I think about it the more it upsets me. It's a celebration of a different time. It's a time that was... well, it's gone."

**Aren't you trying to recapture that time?**

**Pete:** "No, definitely not. Fucking hell no. I wouldn't want to recapture it. No. If you listen to a lot of those songs... they're great songs, a lot of people enjoy the music, but quite a lot of those songs are born out of a lot of violent energy and a lot of fucking violent tension and a lot of bad feelings."

**Why do you want to play them then?**

**Pete:** "Because they're fucking good songs. A lot of the time I sit down and try to work out how to write songs like that. But I don't have to – because I've already written them."

**Carl:** "It's not like we can revisit them without the feeling. They've got depth, which we'll have to go over."

**What does the reunion entail? Any hint of a new album? Is it just the two festival shows that you've got planned?**

**John:** "We're kind of reforming and... just basically see what happens."

**Carl:** "We're reforming the band to play the songs that people want to hear."

**Pete:** "A lot of people overlooked [the band's songs] in the melee of how it all ended... people overlooked how difficult 'Arbeit Macht Frei' is to play. You can't treat it lightly. That'll take a good half day's rehearsal, that."

**You're thinking about your setlist then? What will you play?**

**Pete:** "Merry Go Round'... [which John wrote while in The Libertines but the band never recorded – he released it with his post-Libs band Yeti in 2008]"

**Carl:** "Don't start opening up any old wounds now, boys. We'll see how it goes. If there's a cohesion of musical energy, and if that's reciprocated by the people who are dancing around..."

**Pete:** "John, I always had him down as a fucking great songwriter. And that never really got given a chance in The Libertines. Because he really is a talented singer and he's a great songwriter. And Carl too. Carl can write great songs but in The Libertines he never got a chance to do them (all laugh). Anyway, I've done my

research on this – I'm yet to find any drug that can equal the excitement of playing live. We never really played any festivals near the headline. We got a lot bigger after we split up."

**Carl:** "We're going to get together, play songs which have been collecting dust in the garage. People want to hear them, so we're going to give them a run. We'll be playing them like we're playing them for the last time."

**Pete:** "We always did that."

**Carl:** "We'll do that again."

**The Libertines played at Reading And Leeds in 2004 with Anthony Rossomando stepping in for Pete...**

**Carl:** "You had to bring that up, didn't you? It wasn't The Libertines without Peter. It was the songs."

**Is going back to the festival with Pete important?**

**Carl:** "Nostalgia's a thing of the past. I don't know, it hadn't really occurred to me."

**Any more positive Reading And Leeds memories?**

**Carl:** "Yeah – I went to Reading, that was the first time I saw a famous person. I saw Rage Against The Machine. Absolutely fucking spellbinding. It was like a riot, but not like May Day riots – everyone was on the same side. It was proper abrasive love. It changed my life."

**Carl's got a solo album on the way and the other three have bands. Is there a conflict there? Babyshambles are playing other UK festivals...**

**Pete:** "Are we? If there was [conflict] I wouldn't do it."

**John:** "They can kind of feed off each other."

**Pete:** "Being in Babyshambles, there's nothing worse – and I know it winds Mik [Whitnall, Babyshambles guitarist] up – than people down the front going, 'Libertines! Libertines! Play 'Death On The Stairs'!' And it always leaves a bad feeling, inevitably. But fortunately I'm surrounded by good mates."

**Babyshambles are cool with it?**

**Pete:** "Drew [McConnell, bass] is, I don't know about Adam [Ficek, drums]."

**Carl said he wasn't keen on being in bands now he was a solo artist...**

**Pete:** "I liked the last Dirty Pretty Things album, actually. I made a point of listening to it. That didn't get well-received – but these days I'm starting to see that as a good thing. Albums that don't get well-received – it kind of means they're good. The Libertines' first album – that got really shit

reviews and sold 5,000 copies in the first month."

**Carl:** "On the day I split up Dirty Pretty Things I was on Brighton Pier. We had a gig down there. These two girls came up, they had 'Libertine' tattooed on their ankles, in the same writing that we've got..."

**John:** "(Interrupting) I think it's incredible, it seems like, Carl meeting Libertines fans, they just, um... I just love them (Pete and Carl erupt into laughter)."

**Pete:** "They're a funny old bunch."

**Carl:** "Anyway, these two girls asked if they could show me their tattoos, so I said, 'Don't mind if I do'..."

**John:** "(interrupting again) I think that's, that's..."

**Carl:** "John! (Pete splutters with laughter)!"

**John:** "They're a sincerely lovely bunch. And I don't think you should..."

**Pete:** "No no no, we're not laughing at them! We're laughing at you interrupting him. John, what's the matter with you? No, I'm worried about John."

**Carl:** "OK, so there's these girls, and they're showing me these tattoos on their ankles..."

## "THIS THING STILL WORKS. IT'S REAL AND IT STILL MEANS A LOT"

CARL BARAT

## "I'VE ALWAYS SAID I LONG TO PLAY THOSE SONGS AND I REALLY DO. IT MEANS A LOT TO ME"

PETE DOHERTY



The boys back in the band (l-r): Gary, Pete, Carl, John



"Steady on, Pete, I don't do the dirty on a second date"

**John:** "(Interrupting again) It's sincerity, it's..."

**Carl:** "John! (Pete erupts into more laughter and makes peace hand sign at John) I said, 'Alright, great, are you coming to the gig tonight?' And they said, 'What gig?' They were like, 'Nah, we've grown up a bit.'"

**Pete:** "Oh dear."

**Doesn't that make you worry a little about other Libertines fans?**

**Carl:** "No – it made me realise that I've grown up a bit too."

**Any concerns about re-joining band life again?**

**Pete:** "John was never tearing it up anyway. He was when I met him, but by the time the Libs got signed he was a teetotaler. I was the only one flying the flag really. And I got kicked out for it!"

**Carl:** "Woah! Woah! I was flying the flag!"

**John:** "It's kind of hard for me because I've got to leave my little man. It's worth it."

Looking to August, now you've met up again do you look towards the festival with excitement or nerves? **Pete:** "I can't really believe it yet. I haven't digested it. It's been a bit of a pipe dream. I'm glad we all came today. It's quite upsetting. But in a good way."

It's been good today then – will that translate onto the stage?

**Pete:** "I dread to think, to be honest. I dread to think. I've always said I long to play those songs and I really do. It means a lot to me."

**Carl:** "Live outside your head, and inside your soul. I think that's what we did."

Following Carl's nugget of pocket-book philosophy, we leave The Libertines to stub out their rollies, drain the last of their Guinneses and have their first face-to-face meeting without a tape recorder in front of them since they could call themselves a band again. Emotions are clearly high – Pete particularly has a wistful downbeat calm as the memories flood back. There's an element of the defence mechanism to the puppyish banter that zaps between him and Carl, but it's clear the electricity is still surging between them – still seemingly bound together, arm touching arm round the pub table, exchanging wry glances and politely stifling giggles when John says anything overtly sincere. Gary's cool with it all, John seems calmly content, but is keen to work harder on laying foundations before it's time to get on the tourbus.

So, what of the future? Even after today we'd be loath to make any kind of prediction (after the interview it emerges that Pete was arrested the previous day on suspicion of supplying drugs...). But, cross everything, this August it looks as if we may finally see the one full stop that never made it onto the page of Pete's battered diary.

**"I COULDN'T DO THIS WITHOUT LOVE. THE REASON FOR DOING IT IS BECAUSE PEOPLE WANT IT"**

**CARL BARAT**

# WHAT BECAME OF THE LIKELY LADS?

They split in a flurry of acrimony in 2004 but return for Reading and Leeds in 2010. Here's what the four Libertines have been up to in the intervening years...

## PETE DOHERTY



Pete released two albums with Babyshambles, and one solo album. Mostly, of course, he became best known in the public eye for his chaotic (and not very) private life. His paparazzi-pleasing activities included being arrested on suspicion of supplying drugs, a driving ban for lending his car to someone who did a hit and run, and a 29-day prison stint in Wormwood Scrubs in 2008 for breaching probation and admitting he had previously used his mates' piss to pass drugs tests. Oh, and he went out with some model or other. Before the Libertines play Reading and Leeds, expect a third Babyshambles album.

## CARL BARAT



After Dirty Pretty Things fell apart last year – Carl said it "became un-Libertine" – he laid low for a while before returning to play a few solo shows. Unexpectedly, he also tried his hand at acting, playing Gene Vincent in the Joe Meek biopic *Telstar*, and then recently taking the lead role in the play *Fool For Love* alongside Sadie Frost in London. Sadly for him the reviews have been distinctly mixed (*The Telegraph* hysterically bleated: "What next? Chris Evans as King Lear?"). As with Pete, he's continuing his other projects alongside The Libertines; his piano-based solo album is expected later this year.

## JOHN HASSALL



John took on guitar and vocal duties for new band Yeti after the Libs' split, with the four-piece releasing long-delayed debut full-length 'The Legend Of Yeti Gonzales' in 2008. It featured a song called 'Shane MacGowan' on which the Pogues man and friend of Doherty is described as being "sick all over the cat". He has since emigrated to Denmark where he lives with his wife and baby.

## GARY POWELL



Since Dirty Pretty Things split Gary has been working on fashion show music projects while raising his family in north London. He recently began working with new dub/rock band The Invasion Of..., and is in the process of writing new material for them. However, he hasn't hooked up again with Eddy Grant, who he used to be a session musician for before he joined The Libertines.

## WIN! A RARE PRINT

NME and Sonic Editions have teamed up to curate a limited-edition series of iconic rock images. View the full range at [soniceditions.com/NME](http://soniceditions.com/NME). For a chance to win this framed Libs photo, head to [NME.COM/win](http://NME.COM/win)







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2010

# THE FIRST BANDS ANNOUNCED

We don't know what the weather forecast is going to be for the weekend of August 27-29, but the line-up for the Reading And Leeds Festivals is already hotting up

## READING FRIDAY/ LEEDS SUNDAY

GUNS N'ROSES  
QUEENS OF THE  
STONE AGE  
BIFFY CLYRO  
LOSTPROPHETS  
NOFX  
GOGOL BORDELLO  
BILLY TALENT

## READING SATURDAY/ LEEDS FRIDAY

ARCADE FIRE  
THE LIBERTINES  
DIZZEE RASCAL  
THE CRIBS  
THE MACCABEES  
MODEST MOUSE  
THE GASLIGHT ANTHEM

## READING SUNDAY/ LEEDS SATURDAY

BLINK-182  
PARAMORE  
WEEZER  
CYPRESS HILL  
SPECIAL GUESTS TBA  
YOU ME AT SIX  
ALL TIME LOW

NME BBC RADIO 1 STAGE

LCD SOUNDSYSTEM  
PHOENIX  
MUMFORD & SONS  
DELPHIC  
YEASAYER  
THE BIG PINK  
TWO DOOR CINEMA CLUB

PENDULUM  
ENTER SHIKARI  
CRYSTAL CASTLES  
SPECIAL GUESTS TBA  
FRANK TURNER

KLAXONS  
WE ARE SCIENTISTS  
FOALS  
BAND OF HORSES  
KELE  
THE DRUMS

**FOR ALL YOUR READING & LEEDS INFO HEAD TO NME.COM**

To read exclusive interviews with **Paramore, Mumford & Sons, The Maccabees, The Cribs, Weezer, Delphic, The Big Pink, We Are Scientists, Yeasayer** and more about their plans for this year's event, plus all the latest news, video interviews, picture galleries and blogs looking at this year's bill, head to [NME.COM/festivals](http://NME.COM/festivals).

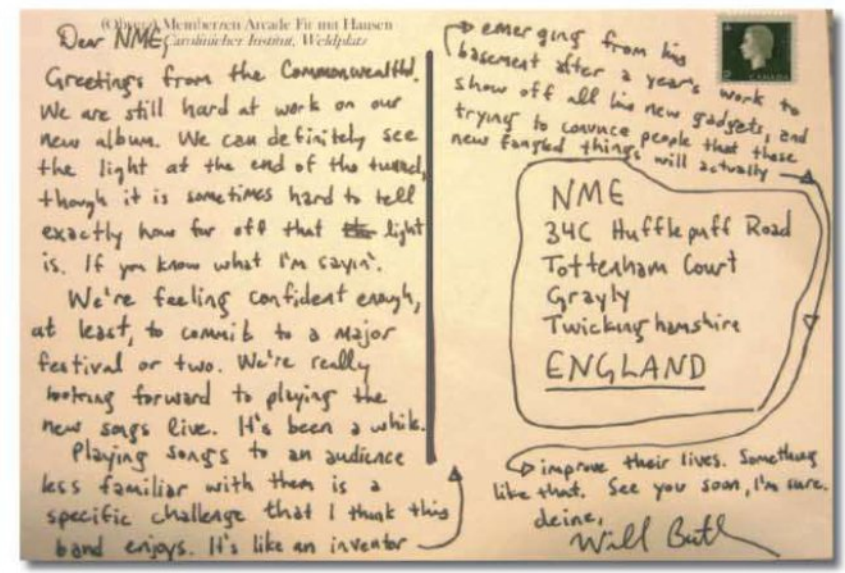
While you're there get up-to-date ticket availability information for the 2010 Reading And Leeds Festivals.

In the meantime, turn the page for a chat with festival boss Melvin Benn about booking The Libertines, changes to the site and more...



# ARCADE FIRE

They're so excited about the summer they've sent us a postcard with exclusive artwork!



## KELE

With Bloc Party taking a break, Mr Okereke looks forward to life beneath canvas...



**Are you looking forward to playing Reading and Leeds?**  
"Very much. It's my favourite British festival to play at by far."

**After two years on the main stage with the 'day job', you're back in the tent. How will you adjust to being so close to the audience again?**

"I say bring it on! One of my favourite pastimes is getting all sweaty and real under the cover of a tent. Tent shows always have the best atmospheres,

so many people crammed into such a small space. When it works it can be incredibly emotional."

**What will 'Kele' be like live? One man and a laptop, a live band... or will it be somewhere in-between?**

"Somewhere in-between, I think. I don't want to give too much away but expect some old as well as new faces. It's going to be a party, that much is for certain."

**You'll be playing under your own name. Does that mean extra pressure?**

"I don't think I'll be under any additional pressure, other than the usual pressure

I put on myself to deliver good shows. I'm not really frightened at all. I'm proud of this record and I really can't wait for everyone to hear it in a live setting."

**Obviously it's early days, but have you got your banter ready for anyone who calls out for Bloc Party songs?**

"No banter as of yet but I can assure you that this is not going to be a Bloc Party show, in any way, shape or form. I think people will realise this very early on."

**What's your best festival memory?**

"I think the time that we headlined the NME/Radio 1 Stage in 2005 and the guy

climbed up the pole in the middle of the tent. We had to stop the show and make an announcement."

**What happened to him?**

"The guy eventually came down from the pole and we were thankful for that, but apparently I heard afterwards that he got in trouble, which isn't so nice, as he was just feeling the music and sometimes the music can make you do crazy things. Trust me, I know..."

**What is your top festival survival tip?**

"Wet wipes and cereal bars. That's a powerful combination!"

## KLAXONS

Missed them? The big comeback is go



**Simon Taylor-Davis:**  
"Playing Reading and Leeds has always come just before a keystone in a journey for us. The first time we played

it, we were just building up, and then when we played the 2007 shows, that was towards the end of a pretty mind-blowing time too. I'm not sure if it's going to be just before or just after the new record comes out, but the timing is perfect, at the beginning of a really good couple of years.

"We were nervous about where we would be playing, but we're honoured to have that slot again. Hopefully it will be - no, it will be - better than last time. Although last time I remember looking

to my left and Jamie [Reynolds] was with his leg in plaster with one of his crutches up in a King Arthur pose.

"I think in England it's just going to be Reading and Leeds in terms of festivals this summer. Then we'll tour through to the next festivals. I think we'll do a few spot shows around the summer, but this will be our big comeback.

"One of the things about this new record is how much of a live record it is: it was written and recorded with the four of us in a room facing each other, about three metres squared. I haven't thought about the older record ['Myths Of The Near Future'] in quite a long time, or how much fun it is to play. We had the time of our lives touring that album. It's just going to be really exciting to play those songs again."

## QUEENS OF THE STONE AGE

Josh Homme and co return to the day job



**So there's a band called Queens Of The Stone Age playing the festival, remember them?**

Josh Homme: "Are they still going?

Fucking A! We're putting the set together, playing the festival and then we're going to make a new record. I'm looking forward to it."

**It'll be like seeing an old friend...**

"It's kind of like reuniting with the old flame, you know, in your old town. So frankly it's like going home again and having a nice shag."

**What are your feelings about R&L?**

"I have memories of nudity and fire!

And the last one [with Them Crooked Vultures] was just about surprising everybody. For me it's always a big event. What I love about this one is we have nothing to promote, no reason to be there. We're just there to kick ass!"

**Will you be writing some new songs?**

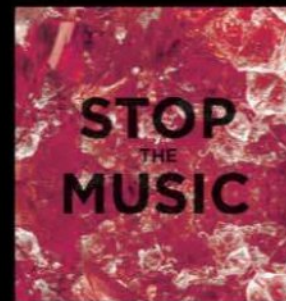
"We're already sharing the goodies with each other, it feels like a brand new band. With the buffer of all the other bands that everyone's doing it feels like the slate is clean. We're a new band but you know we're going to throw down."

**And you're not going to get confused between all the different bands?**

"Frankly, my friend, I don't know what the hell I'm doing, I just try to do it with style (laughs)!"



the *Pipettes*



"Stop The Music has the sort of chorus that makes you go a little bit wobbly and misty-eyed and we like it very much indeed" (Popjustice)

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 Sun 25 Apr Portsmouth – Wedgewood Rooms 023 9286 3911  
 Mon 26 Apr Southampton – Joiners Arms 023 8022 5612  
 Fri 07 May York – Fibbers 08444 771 000  
 Sat 08 May Liverpool – O2 Academy 2 08444 771 000  
 Fri 14 May Darlington – Inside Out 08444 771 000  
 Sat 15 May Birmingham – O2 Academy 2 08444 771 000  
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# WE WANT ANSWERS!

This week:

**MELVIN BENN**  
The Big Chief

**READING**  
2010

**LEEDS**  
2010

**NME:** Last time you booked Guns N'Roses they came onstage after the curfew. How will you get Axl to be on time this year?

**Melvin Benn:** "I think I'm going to tell them they're playing the day before (*laughs*). The stories of Axl Rose turning up onstage late are the thing of legend, but I believe he's got a new manager and I've been given wonderful assurances it won't be an issue this time (*grins*)."

**Arcade Fire are making the step up to headliners. Are you confident they can live up to the billing?**

"It feels like a natural thing for the band and for the festival. I've heard a couple of their new tracks, I think the album will be out before the festivals, and they are an incredible band."

**And Blink-182 are your other Main Stage headliners. Was it tricky to organise as Travis Barker is not so keen on flying since his plane crash?**

"No-one thought they'd play any European festivals because of the crash, and logistically it's proving to be one of those things involving boats and planes."

They've been at the top [of the request lists] on the forums for a long, long time, so it's a real plus for us."

**Talking of tricky bookings, what did you have to do to persuade Pete and Carl to bury the hatchet?**

"From a British music perspective this is an event that *had* to happen. We've looked at it a number of times and we felt this year was a good one to see if we can persuade them, and we did. The thirst of the British fan wouldn't be quenched until the band did it."

**Pete told us he thought he was banned from the festival though?**

"(*Laughs*) No, he's definitely not banned from it this year."

**This year's tickets went on sale 30 minutes ahead of the official line-up announcement, why did you do it that way around?**

"I got an email some time ago from a woman who said she was Jewish and that March 29 is the first night of Passover, and on that you're not allowed all the modern gadgets, so it's hard to buy a ticket. I put them on sale at 6.45, so that allows time before Passover starts to give her son – and anyone else in that context – a chance. People wouldn't have heard all the bands, but they'll have heard all the rumours."

**"My first Reading was 1972. I'd like to think the toilets are better now!"**

The sound was better [last year], but we're looking to improve that year on year and putting a lot of investment into that. At Leeds I'm moving the Main Stage to the right a little bit so it will just get rid of the off-setting of the audience. At Reading last year there was a bit of disorder. It's enthusiasm that boils over to destruction. Reading's always tried to avoid arresting people, but some of the stuff happening last year was out of order, so if the same thing happens this year people will get nicked and that's their life ruined."

**Any big changes to the festivals this year?**

"Not really."

**Finally you took over Reading in 1989, and set up Leeds in 1997, do you feel the festivals' outlook has changed at all over that time?**

"It's never changed, it's a music festival. About five years ago Huw Stephens was stood on the Main Stage with me looking out and he said, 'I love this – it's just about music. You should stick a banner on the bottom saying, 'No Circus Acts Here!' – that really sums up what it's about. My first Reading [as a fan] was 1972 and it was exactly the same philosophy then as it is now, though I'd like to think that the toilets are a lot better now!"

**For a special video previewing the festivals head to NME.COM now**



TOM OXLEY

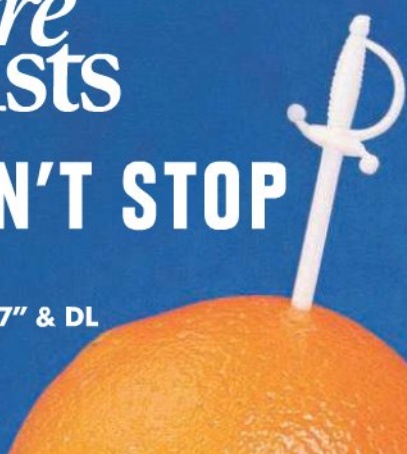
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# 7 DAYS IN MUSIC



TOP OF THE FOPS

## Chapel Book Club

LONDON

**C**hapel Club frontman **Lewis Bowman** has laughed off the band's burgeoning reputation for being bookish fops, saying he "couldn't give a shit" what people think of them.

The London five-piece, whose debut single 'Surfacing' included lyrical nods to Dylan Thomas, Ernest Hemingway and – ahem – L'Oréal adverts, have defended their fondness for choosing classic literature over rock'n'roll hi-jinx, even though it hasn't gone down well within their circle of friends.

"Someone – who shall remain nameless but who used to be in a pretty big band in the late '80s – was saying to my girlfriend how pissed off he gets with

me because he thinks I don't take it *seriously* enough," Bowman explained. "Supposedly, I'm always talking about books when I should be out on the road fucking groupies... I was just like, 'I don't give a shit what you think.' They were an old shoegazey band, anyway."

Chapel Club, who are set to play **NME Radio's** free party on Thursday (April 1) at the City Arts And Music Project in east London, are currently recording their debut album with **Paul Epworth**, but Bowman said he's battling a crisis of confidence over his voice.

"I'm going through real tribulations in terms of hating my own voice. I just wanna sound like Joanna Newsom or Tom Waits, you know?!" he said.

## TOM HANKS: AMERICAN IDIOT

**BERKELEY** ■ Having seen their album 'American Idiot' converted into a Broadway musical (look out for Billy Joe and co in theatreland from April 20), Green Day might be turning to *Forrest Gump* to adapt the record for film. Hollywood rumours suggest multiple Oscar-winner Tom Hanks is in talks to direct the big screen adaptation of the musical, while Julia Roberts is being considered for a role.



## BOB'S HOP

**KENT** ■ Bob Dylan is set to headline the Hop Farm Festival in Kent. The event takes place on July 3 – Pete Doherty, Mumford And Sons, Laura Marling and Seasick Steve are also on the bill. See [NME.COM/tickets](http://NME.COM/tickets) and also check out [NME.COM/festivals](http://NME.COM/festivals) for the latest.

## BAD ROMANCE

**NYC** ■ Lady Gaga has reacted to ex-boyfriend Rob Fusari's lawsuit against her by issuing her own. Fusari claimed he is owed money after managing her early career and co-writing songs. Gaga's lawyer says she was tricked into signing a "predatory and financially abusive" contract.



## JACK'S HITS AND MISSUS

**NASHVILLE** ■ Jack White's wife Karen Elson is set to release her solo debut on May 24. Entitled 'The Ghost Who Walks', the album was produced by her husband and mainly recorded in a cupboard in the couple's bedroom. Though her first solo album, the ex-model isn't coasting on White's coattails; she was a founder member of the influential New York troupe/art project The Citizens Band.

## STRANGERS RETURN

**BROOKLYN** ■ A Place To Bury Strangers are set to return with a new five-track EP. The squally Brooklyn trio will follow 2009's second album 'Exploding Head' by releasing 'Ego Death' on May 24 – just after their May UK tour kicks off in Birmingham on May 18.

## FANCLUB OUT OF THE SHADOWS



**GLASGOW** ■ Teenage Fanclub have announced that their new album, 'Shadows', will be released on May 31. It'll be the Glasgow indie legends' first LP in five years, with single 'Baby Lee' set to come out on May 24. Their UK tour kicks off next month, see [NME.COM](http://NME.COM) for details.

"I am a businessman, and I will always look at an opportunity"

**FORGET P DIDDY BUYING CRYSTAL PALACE FC, JAY-Z WANTING TO INVEST IN ARSENAL IS PROPER BLING**



## Blood at Editors gig

**FOLKESTONE**

Editors aren't known for attracting fisticuffs – but their gig last week (March 23) in Folkestone saw its fair share of carnage. The band stopped playing midway through their show at Leas Cliff Hall due to fighting breaking out in the crowd. Police were called and two fans were ejected, although no-one was arrested. Many fans criticised security staff for not stepping in to deal with the situation. The venue have said they are "reviewing" security staff's conduct.





COLLABORATION CRAZY

# Hot Chip hungry for the She Wolf

LONDON

Shakira is next on Hot Chip's list of dream collaborators, according to the band's Alexis Taylor. With the Londoners currently on a high after recruiting the vocal talents of unlikely idol Bonnie 'Prince' Billy (aka Will Oldham) for a reworked version of 'I Feel Better' (cunningly re-titled 'I Feel Bonnie'), singer Taylor revealed that he has no qualms about trying to contact the 'She Wolf' singer. "Maybe Shakira could be next on the Hot Chip hit list," he suggested. "We're setting sights quite high with that one though... how would we go about that, I wonder?! We'd have to impress her somehow!"

While that hook-up may seem far-fetched, Taylor admitted that on a personal level it's unlikely to top working with Oldham. "That was one of the biggest moments of my life," he said of the collaboration,

which is released on Record Store Day (April 17). "I used to work at Domino [Records] and I actually wrote some of the press releases for some of his records, so I reminded him of that. You know, 'I'm the person who wrote the one comparing you to R Kelly, where you said, Whoever wrote this is trying to get into my pants!' Of course, he remembered it!"

Taylor added that he's now trying to get Oldham to appear in a video for the track, as well as starting work on soundtracking a short film for director Guy Bolongaro and planning a "unique" Hot Chip appearance at Glastonbury this year. In terms of new material, the vocalist also pledged to have a fresh Hot Chip release out before the end of the year, explaining: "Maybe it'll just be an EP, just to push us forward a little bit."

## UNFINISHED MONKEY BUSINESS

**LONDON** ■ Not that we want to dig up any old Blur Vs Oasis bones, but Damon Albarn has revealed an interesting link one of his Gorillaz live bandmates has. "We have a young lad called Jeff Wootton who, funnily enough, is in Liam's new band," he recently told Triple J radio. "I just thought that was quite funny." Gorillaz, complete with Jeff, hit the London Roundhouse for gigs next month, while "massive" shows are on the way this summer.

## PRISON WALL OF SOUND

**CORCORAN PRISON** ■ Lil Wayne has said he plans to record new music behind bars – and now Phil Spector looks set for an incarcerated album release, according to his wife Rachelle Short. She told the *New York Daily News* that the pair had worked on an album before he was jailed for murder – and she wants to release it on June 8. "I do lead vocals," she said.

## JIM MARSHALL RIP



**NEW YORK** ■ Jim Marshall, the photographer who took the iconic picture of Johnny Cash flipping the bird at San Quentin, has died aged 74. Marshall shot a host of legends, including Janis Joplin, The Rolling Stones, The Who and Bob Dylan, as well as taking pictures of Jimi Hendrix burning his guitar at the Monterey Pop Festival and working on over 500 album covers.

## TICKETS GO DIGITAL?

**YOUR WRIST** ■ Promoters Live Nation have been road-testing new digital tickets that are attached to your wrist and can also be used to buy food and drinks at events. They're being piloted to combat touting and each wristband will correspond to the wearer's name. "If Fred Bloggs comes in, I can ask him for identification to prove he is that person," said John Probyn, the firm's chief operating officer.

## NO MORE DIVING FOR IGGY

**ANN ARBOR** ■ It's a dark day for punk rock's raw power – Iggy Pop is giving up stagediving. The singer injured himself at a Rock And Roll Hall Of Fame induction ceremony when he leapt from the stage at Carnegie Hall and no-one caught him. "When I landed it hurt and I made a mental note that Carnegie Hall would be a good place for my last stagedive," he explained. "The audience were just like, 'What are you doing?'"



"That guy has got it. The kids are really into his stuff. I have worked out to that song 'Bonkers'"

**LOOKS LIKE DIZZEE RASCAL CAN CHALK OFF ANOTHER ACHIEVEMENT – SOUNDTRACKING BRAD PITT'S SIX-PACK MAINTENANCE**

## WELLER: THE BUSY MAN

**WOKING** ■ Godlike Genius Paul Weller has announced a winter UK tour. Kicking off in Brighton on November 24, the tour will end at Wembley Arena on December 10. Weller's new album, 'Wake Up The Nation', is out April 19.

# Strokes record without Julian

NEW YORK

**T**he Strokes are working on album four – without Julian Casablancas. The frontman, who is on a solo tour of the US, hasn't abandoned the group, but admits he can be a bit controlling in the studio, so he's given his bandmates a freer hand. "I'm pretty opinionated. I'll hear a song and be, like, 'Hmmm, it feels like the bass should be different.' Whereas if I wasn't in the room then they could just spread their wings," he told ABC News.





# THE NME CHART



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## NEW TO THE PLAYLIST...

Who will be fighting it out in future charts?

### NME TRACK OF THE WEEK...



#### FOALS - 'THIS ORIENT'

"There's going to come a point when Foals need to rethink the name. While 'Antidotes' was the all-riffs-blazing youthful splatter of a fledgling band injecting the noughties with a much-needed serum, new album 'Total Life Forever' (out May 10) is the reined-in sound of a much more mature beast – a colt if not a fully developed stallion – as evinced by 'Spanish Sahara' and now this emotive and introspective Battles-esque first single proper. You can watch the video to the track at [NME.COM/video](http://NME.COM/video) now."

**Tim Chester, Assistant  
Editor, NME.COM**



#### METRIC - 'GOLD GUNS GIRLS'

"This electro-tinged classic from the reissued 'Fantasies' will have dancefloors full of sweaty girls in skinny jeans and fur coats all over again."

**Abby Tayleure, Writer, NME**



#### THE XX - 'CRYSTALISED'

"Close and pressured with needling guitars and their trademark tit-for-tat vocals, sexual tension has never sounded so lush."

**Emily Mackay,  
Reviews Editor, NME**



#### SLASH - 'BY THE SWORD'

"Stretching Andrew Stockdale's already overdue stint in the limelight this starts off unusually acoustic – until Slash plugs in after a minute."

**Luke Lewis, Deputy Editor,  
NME.COM**



#### PENDULUM - 'WATERCOLOR'

"Pendulum's watercolours are a damn sight more brutal than Cezanne's, painted with a palette of demonic synths and brutal d'n'b."

**Alex Petrovic, Writer, NME**

## THIS WEEK'S TOP 20

## THE NME CHART

- 1 **TINIE TEMPAH**  
'PASS OUT'  
Parlophone
- 2 **MUMFORD & SONS**  
'THE CAVE'  
Island
- 3 **FLORENCE AND THE MACHINE**  
'DOG DAYS ARE OVER'  
Parlophone
- 4 **AUDIO BULLYS**  
'ONLY MAN'  
Cooking Vinyl
- 5 **PLAN B**  
'STAY TOO LONG'  
679
- 6 **LAURA MARLING**  
'DEVIL'S SPOKE'  
Virgin
- 7 **GORILLAZ**  
'STYLO'  
EMI
- 8 **BIFFY CLYRO**  
'MANY OF HORROR'  
14th Floor
- 9 **JONSI**  
'GO DO'  
Parlophone
- 10 **MUSE**  
'RESISTANCE'  
Helium 3/Warner Bros
- 11 **VAMPIRE WEEKEND**  
'GIVING UP THE WEEKEND'  
XL Recordings
- 12 **THE COURTEENERS**  
'YOU OVERDID IT DOLL'  
A&M
- 13 **MAJOR LAZER**  
'PON DE FLOOR'  
Cooperative Music/V2
- 14 **DELPHIC**  
'HALCYON'  
Polydor
- 15 **JAMIE T**  
'EMILY'S HEART'  
Virgin
- 16 **YEASAYER**  
'ONE'  
Mute
- 17 **GIGGS FT BOB**  
'DON'T GO THERE'  
XL Recordings
- 18 **BAND OF SKULLS**  
'I KNOW WHAT I AM'  
You Are Here
- 19 **TWO DOOR CINEMA CLUB**  
'UNDERCOVER MARTYN'  
Cooperative Music/V2
- 20 **THE XX**  
'VCR'  
Young Turks



#### MUMFORD & SONS

With the world in their pocket, everyone's favourite double bass'n'banjo ensemble made their *NME* front cover debut this month. Yet still the top spot on the *NME* Chart remains tantalisingly out of their reach.



#### GORILLAZ

While Eddy Grant continues to cry plagiarism to anyone who'll listen, Damon's cartoon collective are sitting pretty in the *NME* Chart with their allegedly 'borrowed' single 'Stylo'.



#### JONAS

The Sigur Rós man continues his solo voyage with a pounding new entry that reaches volumes seldom attempted during his more sedate day job.

The *NME* Chart is compiled on a weekly basis from the sales of physical and digital singles through traditional high street retailers, internet retailers and digital music service providers. Singles are eligible for the *NME* Chart if they have featured on the playlists of *NME* Radio or TV, or in *NME* Magazine.

**OFFICIAL**  
charts company



# NME TV

## SKY GUIDE 382

ESSENTIAL TRACKS OF THE WEEK

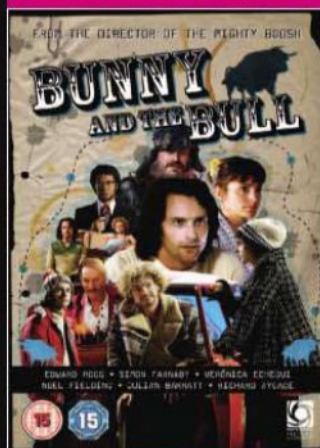
WEEKDAYS AT 9AM AND 4PM



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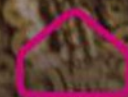


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# SET TO DELIGHT



The JD Set is back – and making music history with a series of exclusive collaborations...

**J**ack Daniel's will be making music history from May as The Smiths' former drummer Mike Joyce, Infadels, Zoot Woman, Tim Burgess, Casiokids and I Am Kloot, to name but a few, come together to reinterpret a series of seminal albums, culminating with gigs in London, Manchester and Glasgow.

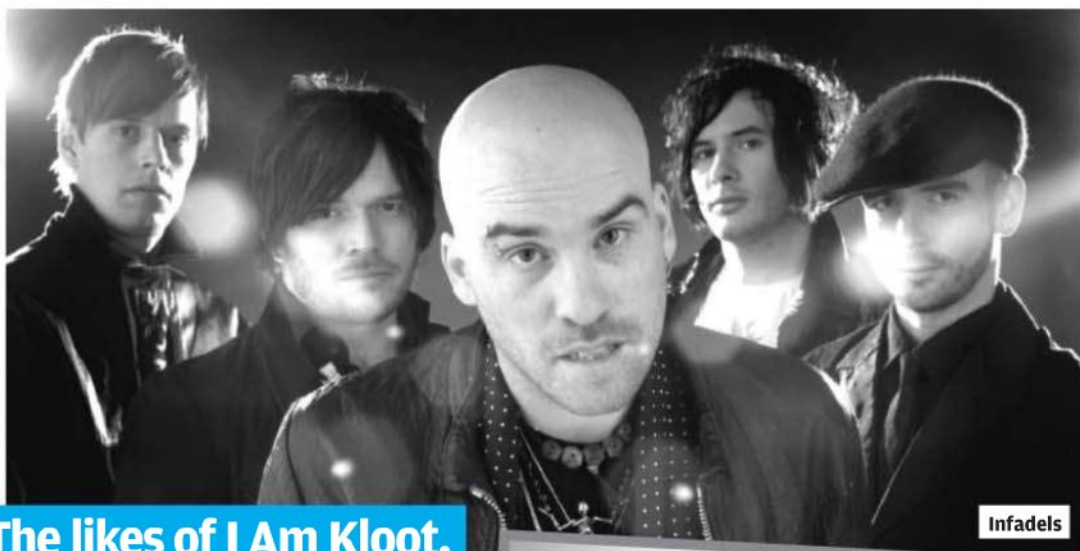
And you can be a part of the action!

These JD Set gigs continue to build on the rock'n'roll heritage that's always flowed through JD and is continued through to today – take a look at [www.thejdset.co.uk](http://www.thejdset.co.uk) and see for yourself.

The first of this year's JD Sets will see Infadels, Zoot Woman, Kids On Bridges, The Shortwave Set and Shy Child reinterpret The Human League's decade-defining album 'Dare'. This classic '80s album has been rediscovered in recent years due to its synth-pop blueprint influencing the likes of Little Boots and La Roux. The artists will head into the studio for a week to perfect their covers and collaborations in preparation for them premiering, live in London on May 5.

Following the London show, up in Manchester Manc legends I Am Kloot, The Answering Machine, former Smiths drummer Mike Joyce, The Charlatans' Tim Burgess, The Whip, John Cooper Clarke and The Dutch Uncles will get to grips with Buzzcocks' classic 1977 EP *Spiral Scratch* plus other songs by the scuzz-punk legends for their live reinterpretation on May 27. "They're the reason I picked up drum sticks in the first place," Joyce said about Buzzcocks. "Coupling the energy of punk rock with a pop sensibility, Buzzcocks are an explosive, sparkling gem of a band."

The third and final JD Set of the series will see



Infadels

**The likes of I Am Kloot, Shy Child and Malcolm Middleton will reinterpret a series of seminal albums**

Malcolm Middleton, Silver Columns, James Vuill, Casiokids and The Cocknbulldid perform songs from Madonna's career, playing live at the ABC2 venue – bringing the queen of pop's music to an amazingly intimate venue. According to Malcolm it'll be "a bunch of kids worshipping at the temple of a modern-day idol. But me personally, I won't be going further than 1986."

To be a part of this historic musical occasion we are inviting you to submit a question to ask the London musicians – funny, insightful or thought-provoking – and if we use it, you'll win tickets to the show, accommodation and travel expenses!

Jack Daniel's will also select one winner (plus guest) to become NME's JD star reporter. You'll get the opportunity to ask all the winning questions and watch one of the studio sessions.

Head to [nme.com/jdset](http://nme.com/jdset) to enter.

Over 18s only.

Know when to unplug. Please enjoy Jack Daniel's responsibly.  
for the facts [drinkaware.co.uk](http://drinkaware.co.uk)



Shychild



The Shortwave Set



Kids On Bridges



# MY MUSIC

## PANDA BEAR

*Animal Collective*

### I've played to death...

**SCOTT WALKER'S  
NUMBERED ALBUMS**



"I think '2' and '3' are my favourites, but I like all of them. Even his most recent stuff I can get into: 'Tilt' was really dark, but super-absorbing. I got into Scott Walker when I worked at a record store in New York around 2000, 2001. I remember the cover of 'Scott 2' - where he's singing into the mic and looks really emotional - and I thought, 'That looks cool.'"

### To make me dance...

**'HOMEWORK'  
DAFT PUNK**



"It's really basic. There isn't anything distracting, or taking away from the groove. I think that's really important, that something should be that basic. Dancing is all clean lines of energy, a sort of metronomic beat, a sort of forwards-propulsion that's totally seductive, and it definitely has that."

### At my own funeral...

**INTRODUCTORY THEME TO  
'THE GREAT SILENCE'  
ENNIO MORRICONE**



"Not so much because it's a very fitting title, more because it's really short and emotional. I don't want anything that goes on too long, and I don't want people getting too hung up on me. I'm not very sentimental about death. Dump me in a black bag and put me out for the garbage men. I'm fucking dead. Move on."

### My karaoke song...

**'SMALL TOWN'  
JOHN COUGAR MELLENCAMP**



"I'm really not into karaoke. I've never done karaoke. I never want to do karaoke. I'd have to be pretty ripped, and it'd also have to be something really simple like this, so I couldn't mess it up. I think I'd be too nervous to do it anyway. I get really nervous for shows. Karaoke is just like, 'I don't even like this song, it's not even me...'"

### An emotional one...

**'WINDOWS OF THE WORLD'  
SCOTT WALKER**



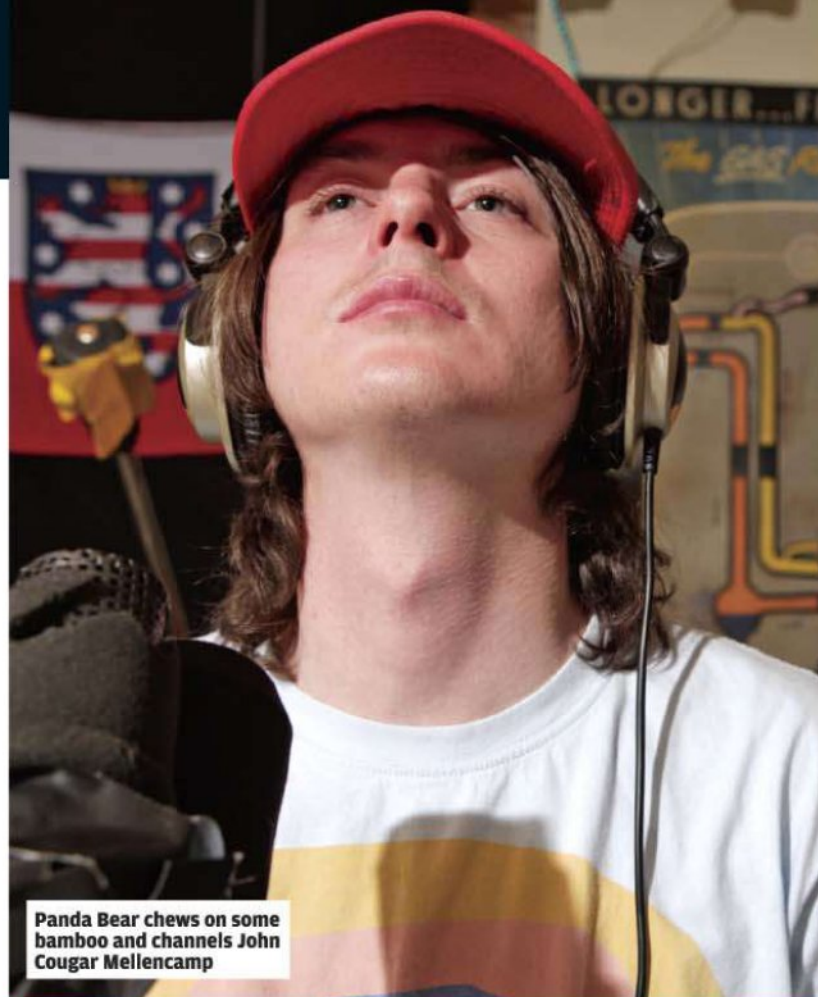
"Yeah, I've chosen Scott Walker for another category, but hey. That's a pretty sad song. Powerfully sad. I think it's about war. How people die going to war. And how the angels get really sad about it. That's a real tearjerker. Another one is 'Take My Breath Away' by Berlin. That's a real emotional jam..."

### I wish I'd written...

**'STAND BY ME'  
BEN E KING**



"That's a good jam. There's something about really simple songs that can mean the most to you, but to be able to do that yourself is really difficult. I feel that it's too easy to keep adding to things and over-arrange to try and improve a song, but when you have something really simple like that and it really holds its power, that's a really special thing."



Panda Bear chews on some bamboo and channels John Cougar Mellencamp

Listen to Panda Bear's choices at [WWW.NME.COM/BLOGS](http://WWW.NME.COM/BLOGS)

### All bands should hear... My first gig...

**'THRILLER'  
MICHAEL JACKSON**



"This was my first record, a kind of collective buy with my brother and sister. It's not without its weak points, mind: 'The Girl Is Mine' is maybe one of my less favourite songs on the record, but it's not as if I'll skip it when I'm listening, but overall, it's an incredibly well-edited set. The songs all work well together, but they're all very different and serve different purposes. It sounds like he's having a lot of fun making it. The singing's amazing. The words are really good. The music's really tight."

**STEREOLAB**



"It was around the time of 'Emperor Tomato Ketchup'. I wasn't cool, I just had friends who were cool. It was at The Black Cat club [in Washington DC], I think. The tension in the room before the band started to play... that was pretty sick. A girl came up to me and asked me why I had a T-shirt on that said 'Krauters'. She wondered whether it was something to do with Krautrock, but I didn't know what Krautrock was. So it became a very confusing conversation at that point. I think she was pretty bummed."



# THE DRUMS BEST FRIEND

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# LETTERS

YOU WRITE IT, WE PRINT IT, EVERYONE ARGUES *Edited by Gavin Haynes*



*Letter of the week*

## MGMenTal

**Y**our MGMT interview (*NME*, March 20) was interesting, and loads of people will probably be going on about how refreshing it is to see a band rejecting their mainstream success. But do they have to be so dismissive of their old stuff to do that? Many people clearly loved 'Oracular Spectacular'. Even if the band don't want to make that kind of music any more, I think they should be more grateful, instead of being embarrassed about writing pop songs. Nothing wrong with changing your sound, but it doesn't mean all the old stuff was rubbish. More bands should be proud of their 'hits', instead of being all, "We don't want to play the old stuff, blah... whinge... moan", and be grateful they made something that people want to listen to – whether it's millions or a few.

*Austyn, Hull*

## SHOCKED. LIKE ELECTRIC FEELS

What the hell is going on with MGMT?! I'm all for the "let's try something new" routine but my god: why are they falling under that deliberately pretentious second album syndrome? You only need to have six seconds to think of all the bands that have fallen under it and completely cocked themselves up. They are famous and they don't like it. And they really don't want to play arenas. Right, right, we get it. But, as opposed to the whole hippy phase and experimentation, think of the people who have actually got to listen to it. Take note, Foals.

*Lewis Nolan, Cambridge*

*I have forwarded your email to Foals, and Yannic has transcribed your points in his Moleskine – GH*

Having read the feature on MGMT in last week's issue, I was a little confused. Surely the pair should be thankful for the way that 'Oracular Spectacular' was received? That stupid song about that eel ('The eel song' is 'Electric Feel', for those of you who are slightly thick – GH), and that stupid song about kids ('Kids' – GH), well, those songs brought them success and gave them the opportunity to be offered support slots – which they turned down. Strange. Does this mean that they'll never play songs like 'Time To Pretend' because they think they are stupid? They are definitely right, though, about one thing. As much as I loved the first album, they certainly aren't ready to play arenas. Having seen them at O2 Academy Bristol I thought their live show was lacking somewhat. Give them time, though, and they'll certainly sell out

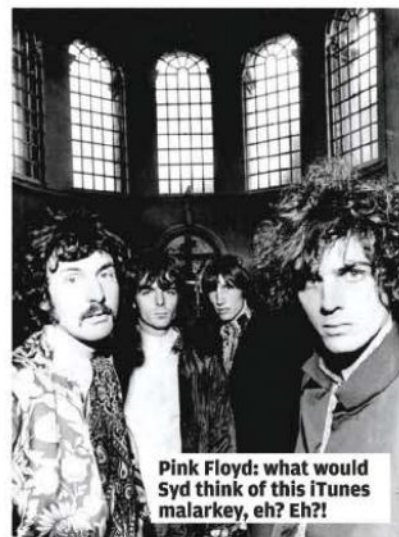
arena shows. It's just a shame that they don't actually want to.

*Sophie, London*

*Everyone who thought MGMT were pop kids forgot that this is a band who deliberately chose their name so that they could be effectively unGoogleable. MGMT weren't counting on how smart search engine algorithms are these days. Maybe they haven't realised how sophisticated a lot of their fans' tastes have become in the age of Spotify either? Here's hoping... – GH*

## MUDDY ROGER WATERS

I must say that I disagree with Luke Lewis' article on the status of the album in the wake of Pink Floyd's bust up with EMI (*NME.COM*, March 10). Firstly, anyone that refuses to accept the sheer magnitude of the power of illegal downloading is kidding themselves, and



**Pink Floyd: what would Syd think of this iTunes malarkey, eh? Eh?!**

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thus, by extension, anyone who discourages legitimate sales via services like iTunes in any way is not only disregarding the ease with which their albums can be pulled apart on torrent sites or LimeWire, but also discouraging the sales from one of the few mediums of the music industry still turning a respectable profit. In addition to this, I rebutt comparisons between an album – a collection of smaller pieces of music – and other art forms. Taking songs from an album is like taking episodes from a series, not scenes from an episode – they are self-contained pieces of work that exist individually, hence the possibility of greatest hits and the like. No band, no matter what their pretensions to importance and real art are, escapes that.

Mark Collett, via email

Personally, I disagree with Luke Lewis over his decision to re-post a picture of Frankmusik 'allegedly' jerking off on a webcam onto the internet, and even more so for tiling it as his desktop image. As to Floyd, well, the only record of theirs I presently own is 'Echoes: The Best Of Pink Floyd'. Does this make me an iconoclast, an idiot or an empowered consumer? – GH

## FLORENCE + THE CORPORATE MACHINE

Yesterday, my eyes witnessed the atrocity that is the new 'Dog Days Are Over' video from Florence + The Machine. Having been a F+TM fan for approximately two years now I felt disgusted to see this. The original woodland video was beautiful and went with the feral nature of the song, however, this new rubbish – with a white background and two dancing *Avatar* extras – is a disgrace. What on EARTH was she trying to achieve out of this? What even was the point of re-releasing the song anyway? Hate to say it, I know I'm probably coming across as one of those 'I-was-here-first' idiots, but come on Florence – sort it out!!

Phoebe, Oxford

I just saw the new video for 'Dog Days Are Over' by Florence + The Machine, and can I just say on behalf of everyone that she is fucking shit at making videos. Is it just me or do they all seem really lame (apart from maybe 'Kiss With A Fist')? She should give up all that weirdo imagery that she smothers everything with, and let her music speak for itself. Her videos have nothing to do with the songs; they're all so superficial and boring, especially this new one. It reminds me of people who have Japanese-style houses and aren't even Japanese but they like the style. It's so 'indie' – and I hate to use labels but it typifies 'indie', in that it's a hollow stereotype of what leftfield or non-mainstream creativity really is.

Elle, via email

You forget that the geisha-from-outer-space look is getting big, and it will also invite more of those all-important Kate Bush similes. By the by: a long shot, but did anyone see a new Lady Gaga video the other day? – GH

## THE START OF SOMETHING...

In your photo article 'The Secret Life Of Album Sleeves' (NME.COM, March 17), on the entry about Led Zeppelin's 'Physical Graffiti' you say, "Designer Peter Corrison's vision for the cover meant that St Mark's Place, New York had to be digitally reduced from five floors to four..." Digitally reduced? That album was released in 1975. Y'know – quite a few years before computer-based retouching ever happened? It would've been done with a fucking scalpel and spotting ink. This wouldn't really bother me, if it weren't such an elementary fucking mistake clearly made by someone about 20 years old who has nice trainers and no fucking imagination (Well, I'd have to correct you on the trainers point – GH). It's just further evidence of how NME will just say shit whenever it wants. Don't matter if it's true or worthwhile or anything like that. You just say... shit. Goddammit your magazine sucks.

Barry Legg, via email

Dunno about everyone else but, to me, Barry Legg seems like the kind of guy who probably runs his white gloves along the mantles of his Vietnamese hotel room, collecting dust against the tip of a bony digit for the purpose of pedagogically chastising the young chambermaid who's paid \$0.17/hour to scrub his tub. I could be wrong, of course. He could be really lovely. We could spend hours gamboling together through a meadow of daisies, laughing uproariously at each other's petty foibles and silly in-jokes, and then, as the day melts down to a sleepy red glow, make tender love on the heath. Or he could just be a miserable, tedious hyper-constipated bore. Who knows? – GH

## SEND US YOUR LETTERS

Email: [letters@nme.com](mailto:letters@nme.com) Post: The Letters Page, NME, Blue Fin Building, 110 Southwark St, London, SE1 0SU Oh, and LOTW winners should email the same address to claim their prizes

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# STALKERS

It can't be illegal if it's love... right?



GINA, LEEDS

"This is me and my friend Emily with Kate Nash after her low-key gig at Leeds Brudenell!"



TREISE, MELBOURNE

"This is me on the right and my friend meeting Alex Kapranos after Franz Ferdinand's gig in Melbourne on my 18th. Best. Birthday. Ever"



JAMIE, BOURNEMOUTH

"Tom from Wild Beasts was stood next to me at the bar before they went on. He was a modest lad."

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# RADAR

FINDING THE BEST NEW MUSIC Edited by Jaimie Hodgson

## South By Southwest Special

It's hard to believe that there could be a more epic music festival than Glastonbury. Surely no 'happening' could top the Tolkein-esque voyage that inevitably becomes a typical June weekend on Worthy Farm, where catching the Dub Pistols' midday slot on the Jazz/World stage means battling one's way through too numerous a serpent-infested lagoon to mention. But there's something about Austin, Texas' South By Southwest that carries an immensity of its own that really is just unparalleled.

Bearing in mind that SXSW is based in the middle of a city, not over 12-square miles of expansive open countryside, and the fact that it's primarily an event aimed at 'the music industry', it's pretty brain-melting to think it attracts as many attendees and over four times as many acts as the legendary Pilton knees-up. The fact that it's referred to as a new music 'conference' couldn't be any coyer these days. An anarchic military occupation would be closer to the truth. Innocent civilians vanish into the ether, leaving only bands. For four days a year, anyone with even the slightest feigned work-ties to Planet Pop descends upon 'The Live Music Capital Of The World' (a moniker earned for its intense downtown concentration of venues).

If you're a label/magazine/TV station/whathaveyou you'll be seizing whatever makeshift party space (front porch, taco stand, STD clinic) you can get your mitts on to host your own address book-pillaging showcase and plying revellers with free margaritas and burnt meat. If you're a breaking band you'll be cramming as many renegade performances as your rented sedan will cope with into every waking minute, ensuring that whichever manager/agent/journo you've been courting has no choice but to leave with your B-side embedded into their skull. Oh, and if you're a fan of all things new and musical, well, then, you'll simply be wetting yourself. It's like the American Constitution's been torn up and replaced with The KLF's *The Manual*.

Under the springtime sun, and amidst the wafts of sizzling brisket, some of the most career-igniting scenes to have ever impacted *NME*'s world have been played out. Go ask anyone else here, from Chris Martin to Florence Welch. Every March the capital of the Lonestar state's gorgeous old-time Americana is routinely transformed into a carnage-ridden view of all that's to come. Enjoy our pick of the best...



In Austin, every street's a stage

### NEED TO KNOW...

What: Spectral harmonics bound to structural psych grooves

For fans of: Gaggle, L7, MGMT

Download: 'Elephant' from the Radar blog now





Warpaint (l-r): Jenny Lee Lindberg, Theresa Wayman, Stella Mozgawa, Emily Kokal



## THE 10 BIGGEST BUZZES

**1** The heart-breakingly hypnotic choral-psych sect with supernatural bonds aplenty

# WARPAINT

**B**race yourself. The girl that got you into Nirvana, the sixth form college 'one that got away', and the studious cousin you never told anyone you fancied have formed an unholy alliance of eternal charm to torment you forever. They consolidated their bonds via ritualistic slumber parties, gorging on a diet of early Cocteau Twins dream-pop, the muddy bass twang of grunge and the sassy, honeyed mantras of R&B in order to write songs about toying with your heart for sport.

If you're able to envisage something even half as terrifyingly perfect as this, then you're close to understanding the magnetic appeal of Los Angeles' party-psych girl gang Warpaint. Peering out from beneath matted, never-been-to-bed hair, the four enchanted babes that make up the band cut stark figures in yeeshawing BBQ-land. With their choral ghostscapes, high-fiving gang mentality and sincere exuberance, Emily Kokal, Theresa Wayman, Jenny Lee Lindberg and Stella Mozgawa are the beautiful sore thumbs of this year's SXSW. "We started the band in a really naive way," says Emily of their genesis three years ago. "Sometimes we'd just jam on the same four chords for days until something more solid emerged, but we knew it would, we always knew we were different and special and so we persisted."

Everything about Warpaint feels organic and unforced. "I met Theresa at choir when I was 11," says Emily of their fittingly serene first encounter. "I immediately knew we'd be friends. Likewise Stella, our new drummer, has only just joined the band but it felt perfect immediately. The more we play, the more we feel like our ideas communicate themselves in an unspoken, natural way." If a meeting at a choir-club doesn't seem like the most punk rock of genesis stories for a band that have emerged from The Smell - LA's notorious nerve-centre of debauchery and regular haunt of No Age, Mika Miko *et al* - then that's because, well, it's not. Like all truly important bands, Warpaint explode these clichés. Intermittently emerging from plaintive moods into harder rocking, they play expansive, lushly-harmonic psych-rock songs with enough time-changes to satisfy even the most bearded prog-rock bong-tokers. This is experimental music that yearns to get its party on.

"I think it was an advantage to us that we weren't the most technically proficient when we were starting out. It would have left no room for playfulness, for silliness, and that would suck. 'Cos look at us. We're the world's biggest goofs," offers Emily, looking as demure as ever. **Jack Shankley**

## BUZZOMETER

We collated the exact amount of hushed exchanges involving said artists before and after Austin, Texas

PRE-SXSW



POST-SXSW





# The 10 Biggest Buzzes at South By Southwest



## 2 SALEM

Young Turks party @ Mohawk, 9pm, 18/03

The mid-bill slots at a SXSW label hoedown are where you get to witness acts testing the water as they tentatively move their bedroom experiments into the live arena. Understandably this isn't always to instant fireworks and

fanfares. The synth-doom malevolence of *Radar's* favourite unsavoury Michigan trio Salem was always going to be hard to translate. Numerous factors don't help our pucker-faced pals tonight: firstly, it's not loud. At all. Secondly there's no attempt at the 'extras' that might 'enhance' a live incarnation of such brooding, atmospheric music: visuals, a light show, or even the trippy vocal effects that massacre Jon's dead-eyed incantations on record. Lastly, nothing's in time, the three members seeming to play at entirely different paces. It's semi-redeemed by Jack's lolling rapping mid-way through, but mostly this will be chalked-up as a building block for – let's hope – much grander darkness to come. **JH**

PRE-SXSW 

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POST-SXSW 

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## 3 JJ

IAMSOUND party, 12am, 17/03

Crunk-folk duo JJ's first live 'appearance' away from Scandinavia certainly polarises reactions at tonight's ramjammed showcase. *NME* is intrigued but not convinced. Elin's voice is spellbinding, no doubt; in debt equally to Janis Joplin's ravishing howl, her high-school choir teacher and, most uniquely, Lil Wayne's Auto-Tuned druggy spew. But the arrival of producer Joakim and his lack of any contribution bar smoking a fag like he invented the concept does little but bemuse. **JH**

PRE-SXSW 

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POST-SXSW 

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## 4 MAGIC KIDS

Cheer Up Charlie's, 8pm, 18/03

Anyone who's felt themselves frozen out by arena-chasing indie should look no further than wide-eyed orchestral-doo-wop troupe Magic Kids for their salvation. Jaw chiseled from diamond, six-foot-six of gangly double-denim and shaking his shoulders like Elvis with a limp wrist, leader Bennett is a bona fide superstar in the making. His deep, dreamy croon – part Edwyn Collins deadpan, part Dennis Wilson coo – is complemented by bandmate Will's '50s-inflected rock'n'roll and playful sunshine pop compositions that graffiti

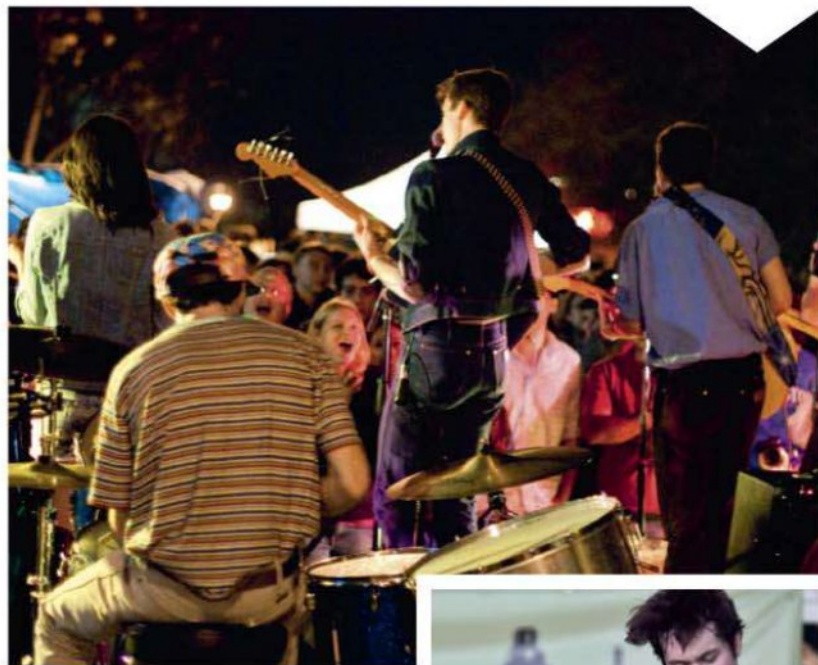
melodic motifs onto surprisingly bulky wall-of-sound dynamics. The pink Cadillac pop of first single 'Hey Boy', with its sweet schoolyard call-and-response trilling and deep-fried southern guitar twang, gets the best reception but it's set closer 'Cry With Me Baby' that's the most exciting here. Every song tonight is pre-empted by excitable yelps of "Magic Kids from Memphis!". It won't be long before such introductions are unnecessary. **JS**

PRE-SXSW 

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POST-SXSW 

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## 6 WASHED OUT

Tiniest Bar In Texas, 12pm, 19/03

Following on from his zeitgeist-defining 'Life Of Leisure' EP, Georgia's Ernest Greene, aka Washed Out, comes to SXSW carrying an expectation that would faze many. Not this glow-fi monarch, though. With likeminded New Yorkers Small Back as his backing band, his hazy, sun-warped dream-dance has never seemed more at home, the loping bass, sticky Balearic synths and slo-mo carnival percussion of holiday jams like 'Feel It All Around' glowing in the sun. It may be in Austin's tiniest bar but the sing-a-long, arms-aloft reception could be mistaken for Knebworth. **JS**

PRE-SXSW 

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POST-SXSW 

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## 5 DIAMOND RINGS

Karibu Ethiopian Restaurant car park, 6pm, 20/03

It probably makes sense that the effects of global warming should be felt most strongly in good old gas-chugging Texas itself. The weather has switched from stifling heat to bitter cold in under 24 hours, making the proposition of hanging around in a car park with a beer less appealing. Try telling John O, aka Diamond Rings, that this is anything but stardust and moonbeams though. Sporting a quiffed shock of peroxide hair, Adam Ant-gone-goth eye make-up and electric-blue spandex leggings, he shimmies through a set of doomy, melodic power-pop and glossily romantic new-wave like a fabulous drunk karaoke queen. A twinkly Casiotone Sebadoh cover mid-set pretty much sums it up. It's all so fun and sweetheated, O's croon so deep and soulful, that the crowd, now huddled under blankets can momentarily forget the chill. "I wouldn't want you to get cold", sings O in 'All Yr Songs'. Little chance of that in the presence of a talent so radiant. **JS**

PRE-SXSW 

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POST-SXSW 

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## 7 SLEIGH BELLS

**The Parish, 4pm, 18/03**

Graduating from Buzz Phase One 'Bloggy Pre-Hype', to Buzz Phase Two 'Full Blown Blossoming Promise' are New York frolicboom girl/boy duo Sleigh Bells. Earlier demos were charmingly rough, making total sense within today's low-fi centric indiescape. But tonight, from the gravitas of the gong-sired intro to the arena-posturing rawk thwacks of 'Infinity Guitars', Sleigh Bells' assembly *du jour* of blanketing sub-bass, post-hardcore menace and cloud-splitting hooklines seem primed for the all-American Bigtime. A less edgy, 'eavier proposition than we figured – but all the more necks a crackin' for it. **JH**

**PRE-SXSW**   
**POST-SXSW** 

## 8 CEREBRAL BALLZY

**Triple Crown Tattoo Parlour, 1pm, 20/03**

Driving 872 miles across the States to play in the freezing cold outside a tattoo parlour to their manager, three idle inkers, and an *NME* representative is nothing for East NYC's realest hardcore saviours. Last month they played a 'Canadian tour' which consisted of one date to a seven-strong crowd in someone's basement, a total of 23 hours' driving, and the loss of \$200 trying to sneak singer Honor through border control without proper ID and a criminal record. It's this kind of incident, paired with an onslaught of the most belligerent, buoyant, spirited home-styled hardcore punk that are quickly making a name for Cerebral Ballzy as the freshest breath of air the scene has had since Fucked Up. Today, wincing through the perplexing sub-zero temperature, CB may as well be within a steaming circle pit of ferocious proportions for the welly given during closer 'Sk8 All Day'. The set is cut short as Honor is forced into staggering behind the drumkit to projectile vomit against the parlour wall. Well, if you will start necking Sparks at 11am... **JH**

**PRE-SXSW**   
**POST-SXSW** 



## 9 THE MIDDLE EAST

**Red Eyed Fly, 4.30pm, 19/03**

A little way from Austin's bustling main drag, crawling as it is with already-pissed punks, police on horseback and the seemingly infinite scores of teenage emo-boppers that line its curbs day and night, next big nu-roots thang The Middle East's show tonight could be anywhere in the world. The quiet, shady surroundings of the venue, the hushed appreciation of the onlookers and the songs' intimate intensity and twinkling, scenic lushness foster an atmosphere that feels almost more communion than rock show. A seven-strong rag-tag folk

orchestra of sorts, Jordan Ireland and co coax strangely visceral, sweeping hooks from delicate folk fumbblings in a way that calls to mind a less knotty, pastoral Fleet Foxes or the Balkan-tinged drama of Beirut. Unsurprisingly, it's recent breakthrough single 'Blood' that really sees them hit their stride, the point around six minutes in when the ascending horns hit and you can see the room shake with a collective shudder of wonderment. **JS**

**PRE-SXSW**   
**POST-SXSW** 



## 10 THE SMITH WESTERNS

**Waterloo Records, 3.30pm, 18/03**

The Smith Westerns are a true SXSW fairytale. The four 17-year-old garage-glamers drove the nine-hour journey from their native Chicago alone: no manager, no agent, no label. They shall return home with numerous hefty options for all of the latter. Why? Well, partly because the tense, yet low-slung delivery is the most intrinsically fly thing on show anywhere in Texas this spring; the likes of 'Be My Girl' have indie-smash emblazoned all over them in humungous paint-roller splashes. But

also partly because their clique has the startling combined powers to make even the freshest-faced muso-savvy hepcats appear embarrassingly try-hard corpses. Today, they come on strong like Peter Pan's Lost Boys had they been raised in a trailer park on a diet of Marc Bolan and crap pot. Not buying into these perilously petulant urchins' rock'n'roll dream just isn't really an option. **JH**

**PRE-SXSW**   
**POST-SXSW** 





# AWAY

DEBUTED BY **KASABIAN** IN PARIS





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# *The battle of* **INDIE BRITAIN**

A survey has named Bristol the UK's Most Musical City – NME's not about to take sides, but here **Kasabian**, **Biffy Clyro**, **Kate Nash** and more defend their hometown scenes



*Illustration by Phillip Marsden*



**Q**uestion: which is the UK's most musical city? Manchester and its cocksure swagger? Glasgow and its well-heeled artsiness? London? Birmingham?

Liverpool? According to the Performing Rights Society (PRS) it's none of the above. It's Bristol. Yes. *Bristol*.

Why? Because it's generated more musicians relative to the size of its population than any other city in Britain. Ellis Rich, chairman of the PRS, says: "Bristol has been a long-standing contributor to the British music scene, constantly injecting its unique pizzazz of trip-hop and rock bands. The city's culture has always warmed to an eclectic music dynamic, paving the way forward for many of the country's greatest venues while also inspiring a hotbed of music talent." Go read the full list on *NME.COM*. From Doncaster (in ninth place) to London (in 26th) you can see Ellis and friends' bewildering league table there.

In light of this revelation, we asked some of Indie Britain's leading lights to bang the drum for their own hometowns. Let battle commence...

## WAKEFIELD

RYAN JARMAN, THE CRIBS



**Ryan, what do you think about Bristol being the UK's most musical city?**  
"I didn't find that study meant a great deal. I've

always been a quality-over-quantity kind of guy. But smaller cities stand a much better chance of being good music scenes – a lot of the places they mention are provincial towns. It's good for those places."

**Wakefield came third. Did that make you proud?**

"It's good to show that the smaller places are competing and that there's as much culture around as anywhere else. I've always thought that anyway – the most interesting people I've ever met have been from the smaller towns. It's surprising Wakefield is on there though, because when we were growing up there really wasn't much going on whatsoever. I'm glad to see it's changed."

**Wakefield has a healthy rivalry with Leeds, doesn't it?**

"I never felt much of an affinity with Leeds – it always felt very much like a corporate kind of place. You'd have to sell tickets to play. I never felt like we were adopted by that town at all, until maybe after we got a record deal, and people lumped us in with all these bands coming out of Leeds. We didn't give

a fuck about playing in Leeds, we weren't bothered. We've always felt quite dogmatic about being from Wakefield and not from down the road."

## BANGOR, COUNTY DOWN

KEVIN BAIRD, TWO DOOR CINEMA CLUB



**How do you think Bangor measures up against Bristol in terms of musicality?**

"Bangor's a bit of a weird one. There's not so much of a music scene here. There are Bangor bands, but you have to go up to Belfast to play. So in that sense, Bristol is a lot better!"

**Was it a benefit to you, being a young band in a very isolated place?**

"Yes, 100 per cent. There was so much solidarity between all the bands – everyone knew and helped each other. That was key. There was no competition. Hardly any industry types came over, so the scene was based around what the core of live music should be – playing for fans and writing music."

**Which other local bands would you recommend to us?**

"And So I Watch You From Afar are phenomenal. They're one of the best bands from Belfast. Kowalski are also incredible. We had them on tour with us in Ireland, which is weird because we started off supporting them in Belfast and my brother's in the band! There's a really great folk scene – The Lonely Nights and Maguire & I. Local music is very important to the Belfast people."

**Does the troubled political history of the area where you grew up have an impact on local music?**

"No, not really. It's something that is close in our memories, but it affected our parents' generation more than ours. I don't know any bands that write songs about the struggles in Northern Ireland. It's still something that affects you personally, but it's in the subconscious. It sounds bad, but you get used to things being the way they are, and things have changed since the days when U2 wrote 'Sunday Bloody Sunday'."

## SUNDERLAND

FRANKIE & THE HEARTSTRINGS



**Why is Sunderland better than Bristol?**

Frankie Francis: "Well, having only been to Bristol once I'm not sure I can answer this question fairly. On the occasion I was in Bristol we played



Clockwise from top: Denmark Street; the scene of The Beatles' finest hours; lovely Camden; lovely Kate



**Is Bristol really the most musical town in the UK, Kate?**

"I did think that list was kind of weird. Last time I went to Bristol I got chewing gum thrown in my hair, so I don't like it. I can make a pretty good case for London."

**Do you think London being so big is an advantage or does it make it harder to prove yourself?**

"There is definitely something to prove but why shouldn't there be? There should be something to prove no matter where you're from. Even in small towns it's not like people are going to be into shitty bands. You have to work a little bit harder, but you know that if you've cracked the London audience then you've really done



something because they can be so hard to impress. It's so diverse because it's split into areas and scenes. Nights get a reputation, venues get a reputation and that helps the artists. There's always a pit of people at the bottom who grow up together. At the moment there's a really interesting underground scene."

**Who would you recommend?**

"Brett Alaimo is a solo artist who does a mix of spoken word and punk – he's in-your-face and a total genius. Pens are really good, and they've been doing gigs around Dalston with Male Bonding, who I like. There's Peggy Sue, who have just signed to Wichita. And then there's a lot of spoken word and performance art and poetry including Dockers MC. She's a writer and does spoken word at places such as White Heat and the 100 Club."

**What is the area's musical legacy?**

"In the Sunderland Rock'n'roll Hall Of Fame we have Eurythmic Dave Stewart, punk legends The Toy Dolls and in recent years Golden Virgins, Field Music and, of course, The Futureheads. Oh, and some band called Kenickie popped up for a while in the '90s."

**Where are the best places to hang out to catch the best new music?**

Dave Harper: "Base HQ for bands is, and probably always will be, The Ivy House. The mixture of alcoholics, bands, students and local men who will flay your earlobes off for looking at them the wrong way makes it a sterling watering

**"THERE'S A LOT OF SOLIDARITY BETWEEN BANDS IN BELFAST"**

KEVIN, TWO DOOR CINEMA CLUB

a pretty gnarly show and it was well attended. The venue was cool and the crowd were reasonably respectful in terms of attention, so yeah, it's a cool place. I've experienced both the highs and lows that Sunderland can offer."

**Sunderland has had a notable scene in recent years – what would you say makes the area so fertile for bands?**

Pete Gofton: "Mainly, it's the classic things that make all art – boredom and hardship. The only interesting art comes from places where people aren't looking; and nobody ever thinks of looking here. There's always been a fertile 'scene' in Sunderland. It has strength of identity."



hole. The landlady, Sara, could kick your head in but usually she doesn't. On any given night there will be Baz and Jaff from The Futureheads, The Heartstrings, Pete from Field Music, Lucas Renney, Leatherface..."

## BRIGHTON

HUGO WHITE,  
THE MACCABEES



**What has Brighton got going for it compared to Bristol, Hugo?**  
"Brighton is a great place for new bands. It's a really

small, compact place with loads of venues and people, who mostly aren't from Brighton, making things happen. It's a place where people seem to end up – particularly bands. That creates something that's pretty cool."

**What were Brighton's benefits for you?**  
"We'd been playing in London for about two years. We moved to university, and because it was quite a small place, it was nice for us to be able to play without traipsing halfway across London to a place where your friends can't see you because it's too far away. The rest of the band moved back to London a few years ago but I stayed. I love it here. It's only

40 minutes from London on the train, and then you can get back and chill out."

**Brighton's art credentials must mean that there are a lot of home-grown labels, 'zines and the like?**

"Yeah, I was speaking to So Darn So yesterday – they're promoters who've just started a label. They're releasing

a lot of bands that were experimental, like Youthmovie Soundtrack Strategies. They had a massive impact on Oxford that's still being felt now."

**Is there a sense of pride in coming from The Home Of Radiohead?**

"Some people are proud, definitely, the older people who would've been here at

# "PEOPLE DON'T SEE LEICESTER AS A MUSICAL PLACE. THE MIDLANDS GETS OVERLOOKED"

TOM MEIGHAN, KASABIAN



La Shark's first single, which is a great record. They're probably one of my favourite bands at the moment."

## SOUTHAMPTON

EMMA RICHARDSON,  
BAND OF SKULLS



**How does Southampton compare with Bristol?**

"Bristol's a bigger city, obviously, and I think there are a few more

bands there. Southampton's competing though, definitely. It's got a good scene – people give it a bad rep, but there's a lot going on. There are a lot of venues putting bands on every night."

**Do you feel a part of it now, given your success in America?**

"We used to put on club nights every month for a couple of years. We started out not really mingling with bands because we didn't know anyone, so we holed up in our studio and made records. But after that we decided to get out a bit, so we started putting on these club nights, making new friends in bands through that."

**The rivalry between Portsmouth and Southampton in football is infamous – is it similar with music?**

"Not really – they have a music festival in Portsmouth called the Southsea Fest, which takes over a whole street. It has bands from both towns playing there, so I don't think the rivalry has translated to the music. People are much more likely to get along in the music scene, more than you might have thought."

## OXFORD

YANNIS PHILIPPAKIS, FOALS



**Yannis, is Bristol more 'musical' than Oxford?**

"Considering how small Oxford is there's quite a lot going on – it's all separate from the university, though. When we were growing up there was a pretty small scene of bands that were all quite industrious. At a specific time there wasn't really any careerist ambition in music here, so you've got

the time and seen it. There's a magazine that, for better or worse, has a lot of sway in Oxford called *Nightshift*. It's run by this one guy. It's black and white and he tries to instil some pride in the Oxford music scene. When I was growing up here it didn't feel like a backwater."

**Why are the music scene and student scene so dislocated?**

"There are obviously a lot of musicians at the university but the two don't seem to mingle, largely because there's an inherent fear within the university of leaving the colleges or the town centre and most of the musical or art stuff in Oxford goes on in Cowley, which is slightly out of the centre."

**Go on then, tell us some new Oxford bands you do like...**

"Jonquil definitely. Pet Moon, which is Andrew Mears' side-project. It sounds like really pop Phil Collins r'n'b but through his brain which makes everything warped. Trophy Wives, one of them lives here. A girl called Rose who I think performs under the name Wap Wap Wow – she's a cellist and she's got an amazing, lovely voice."

## CARDIFF

NEIL CAMPESINOS,  
LOS CAMPESINOS!



**Neil, you live quite close to Bristol – do you agree with the PRS poll?**

"I do go to Bristol for gigs because it's only 45

minutes away on the train from Cardiff. The thing I find difficult with the gigs in Bristol is there's a really early last train back to Cardiff, so you always have to miss the last few minutes of a gig. I'm happy to live in Cardiff – I'm not moving anytime soon!"

**Can you put the case forward for Cardiff, then?**

"I can give it a bloody good go. I've lived in Cardiff since 2004 and for the first year of university we didn't really know what to do or where to go – we were stuck in our tiny little student digs. But in the second year we met a whole new group of people. We started going to the Twisted By Design disco and met loads



Clockwise from top: The Courteeners' Liam Fray; the Sex Pistols change everything at the Lesser Free Trade Hall, 1976; gun showroom the Hacienda

# MANCHESTER

LIAM FRAY, THE COURTEENERS



**Liam! Manchester's legacy is under attack from Bristol! Defend it!**

"The Smiths, New Order, Joy Division, Oasis,

Happy Mondays, Elbow, The Stone Roses, Doves, The Courteeners. These aren't bands people just like; these are bands that literally change your life. I don't think I've ever heard anybody say Portishead changed their life."

**Do you think Manchester's musical legacy overshadows new artists?**

"Without a doubt. In Manchester you get it in the neck because there's been so many great bands. People judge bands against something that's already happened. That's unfair on new bands. If you come from Bristol people aren't necessarily going, 'Oh, you sound like

Massive Attack.' You're obviously not going to be as good as The fucking Smiths. It's like saying you're as good as The Beatles. Let's be fucking realistic."

**Have you got any up-and-coming Manchester band tips?**

"I really like Wu Lyf. They're different. It makes a change for a new band coming out trying to do their own thing, as opposed to trying to copy New Order."

**Has anything changed in Manchester since The Courteeners found fame?**

"There's one too many posh kids in purple Converse with a keyboard strapped to their hip. Manchester needs a couple of lads with good haircuts and good shoes to come through, as opposed to wearing fluorescent tracksuit tops. But I think the scene is in a pretty good state to be fair."



# BRISTOL BITES BACK

Is there any truth in the southwest port city being the UK's music capital? NME's voice in the region, Laura Snapes, defends her patch

The simple answer to that question is "no", but what's interesting about the PRS result is that it was actually a *lack* of home pride that shaped Bristol's most vital sonic foundations. Around the 17th century, Bristol was instrumental in the trade of African slaves, a guilty history that local musicians have grappled with for years. You can read much of the city's musical output as being subconsciously representative of that liberal guilt.

The month before Thatcher took power in '79, Bristol's The Pop Group released their debut, 'Y' – it featured African tribesmen in traditional masks on its cover and stung with the erudite paranoia of post-punk. But it was the large black population who could directly relate to the city's awkward past and the country's troubled political present that created one of the UK's strongest hip-hop scenes.

In '80s St Pauls, The Wild Bunch's unpoliced soundsystem street parties untracked pro-civil rights and anti-Apartheid demonstrations. Their sole single featured a Bacharach and David cover stripped back to just drums, bass and vocals. Trip-hop was born, the group fracturing into Massive Attack and Tricky among others.



Everyone knows what happened next, and its legacy still throbs through the colon-rumbling 21st-century sound of Bristol: dubstep. Feverlist and Pinch's techno/dubstep have brought the city's soundsystem tradition back to the fore, with the latter's Subloaded night at the Black Swan at its heart.

Elsewhere, there's the Bristolian/Mauritian/Japanese Zun Zun Egui with their Magic Band yowls. They stole the show at Geoff Barrow's Invada Invasion festival at Colston Hall last September. Barrow had qualms about using the venue due to the slave dealings of its namesake, Edward Colston, but a recent overhaul has seen its attentions devoted to supporting local music.

Bristol's no more 'musical' than any other UK city, but what makes the scenes here special is their relationship to the city's past, acknowledging its importance while moving forward, never rehashing the same old sounds. Wherever Bristol is placed in the PRS list, that's something the city is proud of.

WORDS: ADAM ANONYMOUS, DAN MARTIN, MARK BEAUMONT, SAM WOLFSON, JAMES MCMAHON, LEONIE COOPER, MATT WILKINSON  
PHOTOS: TOM COCHRANE, GETTY, PA PHOTOS, DANNY NORTH, ANDY WHITTON



Clockwise from top: Simon Neil; the subtle facade of the Barrowland; King Tut's Wah Wah Hut; Kelvingrove Art Gallery And Museum; a typical Glasgow night out



## GLASGOW SIMON NEIL, BIFFY CLYRO

Simon, why is Glasgow a more musical city than Bristol?

"Well, Glasgow is known for having some of the best venues in the world – King Tut's and the Barrowland are revered by touring musicians. Also, Glasgow has such a strong history of great bands. That spurs on younger musicians."

How would you describe the city's musical ethos?

"It rains so much in Glasgow that the people who are into music tend to stay in and play guitar or listen to records."

I think that's why there's so many good guitar players in Glasgow! There's no big music industry here and it's good because bands get a chance to grow, rather than be thinking about getting signed after three gigs. It's an eclectic scene too – its strength is its diversity."

Who from Glasgow should we be listening to right now?

"The Twilight Sad are great – they're coming on tour with us in May. Also, check out Twin Atlantic and Errors and a new band called The Unwinding Hours – they've got some of Aereogramme in them."

of people who became friends, and they were in bands and we got to thinking about starting a band."

Where's good to see music in Cardiff?

"Clwb Ifor Bach is just an incredible live venue – the room upstairs has got great sound. I saw an amazing Future Of The Left gig there. They recorded it for a live album. Then there's The Point – it was a converted church, but they had to close it down because they got loads of complaints from people in newly constructed flats. It's horrific, really – that they can construct flats knowing that there's a venue there. We played our first big show there and it'll always have a big place in my heart – just because it's where I saw Yo La Tengo!"

What new Cardiff bands are you into?

"Islet were on tour with us for a month – they're incredible. They're a four-piece. They were the first band on each night and they blew everyone away. They're kind of noisy, kind of poppy – they're really great at getting the crowd going."

## DUNDEE

KYLE FALCONER, THE VIEW



Kyle, you've never been shy about championing new bands from Dundee. Any new new ones?

"Well, my brother is filling in for a band called The Twists and my niece goes out with the lead

singer. They're fucking shit hot. Then there's Three Times Over. They're like Biffy Clyro but their songs are longer."

How much of a scene is there in Dundee now compared to when you were starting out?

"When we first started, there was no scene. It was just us and The Law. There was nothing happening. We always got buses to Glasgow to play. But we brought a lot of attention to the city and people started to cotton on and now it's fucking hardcore. The music scene is fucking constant now. Every night there's something going on."

Does it help being isolated from the major cities?

"At the beginning it did. It was a really big deal and we were telling everyone, 'We're from Dundee, we're putting Dundee on the map.' We've always had a bit of a chip on our shoulders, being the fourth biggest city in Scotland. Dundee is never mentioned on the weather reports. *Grand Theft Auto* was made in Dundee – in fact loads of games were. Actually there's a museum that's just opened here and there's a big bit for *Grand Theft Auto* and a big bit for us!"

So how do you think it compares to Bristol?

"Fuck knows. I'm from Dundee."

## LEICESTER

TOM MEIGHAN, KASABIAN



What do you think of Bristol being named the UK's most musical city, Tom?

"They've got a lot of urban music coming out of Bristol, haven't they? And of course they had the trip-hop scene in the '90s with Massive Attack and Morcheeba and Portishead. It's got a variety of different cultures and tastes, so I think it's wicked that Bristol's the most musical city."

But how does Leicester compete? What was it like when you were on the up?

"We were sort of left alone, because there hadn't been a lot to come out of the place before us. It hasn't got the same kind of vibe that Manchester or Liverpool carry because of the bands that were considered important in past decades. People never looked at Leicester as a musical place. I think the Midlands gets overlooked anyway, even though you've got Led Zeppelin and Black Sabbath and Slade and all that. We had to do it by ourselves and fight and we've put Leicester back on the map."

You still live there – what new bands should we be checking out?

"Well, my mate's got this band called Super Revolver. Not the band with Slash in! I try to see them if I can. But the venues are really tiny and it's hard for bands to grow – hopefully another band will get signed from Leicester soon, that'd be really nice."



# NM

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# FUNNY FOI

**Goldheart Assembly** may play rustic acoustic rock – but don't let the beards fool you. They're a right laugh, says **Gavin Haynes**, and just what their often stuffy genre needs

**G**ood bands spend their formative days arguing about the nature of God. Great ones spend it arguing about the nature of cod. In Ascot, in the last decade, a zoologist and a fishmonger lived together in a small house. In-between their bouts of drunken songwriting and arguing about Tom Waits, the late-night debates could often take a turn for the ichthyological. "I would come home and quiz John on the Latin names of fish," James Dale pronounces, sipping another bottle of pale ale. "*Sardinus sardinus* – that's actually the pilchard, not the sardine."

"I didn't know there was a difference," John Herbert replies, "between the pilchard and the sardine."

"Well, there are actually three different types within the species."

Why did James enter the world of fishmongery in the first place? "Well, my parents really enjoy line-caught sea bass," he twinkles mischievously. "Line-caught sea bass is very dear, and so I used to give them a big discount on that. John was doing a zoology degree; I was doing not a lot. I thought – why not? I like fish. I like to cook... I used to go through Rick Stein books and attempt to memorise the various different types of fish."

John: "Then sometimes they used to come in pre-filleted! That used to make you angry."

James: "Nothing made me as angry as that." He discusses the proper way to gut a pilchard. "Just get your finger in and push it out..."

At this point it should be clarified that neither James nor John are the kinds of wibbly anoraks that, say, a 10-minute conversation about the classification of fish species might make them sound. They're funny, eccentric and they play folk rock. But wait! – they play it in such a way we don't want to just go to sleep.

Meet Goldheart Assembly – the anti-Fleet Foxes.

James and John are lively company – big-brained gabblers who talk over the top of each other at a rate of knots, full of encyclopaedic anecdotes that brim with love for pop music – whether it be the tales of Elvis Costello getting banned from US TV for a decade, or George Harrison calling up Paul McCartney and suggesting they stand for parliament in Liverpool, they're

enthusiasts. "Pub trivia bores," as they sarcastically twist it. More endearingly, they're that very British type of gentleman-enthusiast. It's streaked through their music – the quality of the self-taught learner. They're the kind of guys who marinade themselves in information, who soak it all up and reconstitute it into an offbeat sensibility, a thing that can go off in any given direction, a – *don't don't don't say 'quirky'* – sensibility that is at once both ramshackle and cunning.

Even Goldheart's beginnings display that same unplanned enthusiasm. When Vic Reeves originally created his *Big Night Out* in the mid-'80s it was because he was signed-up as a comedy-promoter but didn't know any comedians. So he just did it all himself – improvising three-hour whimsy-marathons in the top room of a pub to a bemused group of friends. So too with James and John. Their personal shared-schtick became their profession.

James: "When we moved down to London, I decided I wanted to try my hand at putting on gigs. But we had a bit of trouble finding bands to fill the slots. So we'd play a lot of the songs we'd written together. Most of them were unfinished. It was kind of like a Guided By Voices album or something – lots of

we had finished, took us aside, and said, 'Listen – I think what you guys are doing is great. I don't know what your other bands are like, but don't stop doing this.'" They thanked him, didn't, and asked him to join the band. He has since left it again for Morcheeba's chillaxed hinterlands. A lot of people have come and gone, actually. There are six now, but they're open to more, and feel they wouldn't be able to turn down anyone who asked nicely enough to join. Hence the 'Assembly' tag – meaning a loose affiliation of dudes. The 'Goldheart' bit comes from a song by the aforementioned Guided By Voices. They're big fans. But they don't particularly give a shit about names and stuff. James: "We're not those people. We don't sweat a lot of stuff. It's a good-enough name, you know?"

Record labels were soon enticed by their gift for nagging melody, and repelled by an inability to play straight.

John: "The labels came down, and I think we were a bit too drunk to talk properly. We're too fiercely independent, too suspicious of outsiders."

James: "There were some no-brainers, where they'd go, 'OK, just tell us, what songwriters do you want to work with?' Well, no, we write the songs ourselves, innit... There was this guy who wanted to be our manager at one point. Quite

couldn't get down there. It just so happens that our drummer's dad owned a steam train museum."

John: "Well why not? We ended up using the sounds of the engines as percussion – hit them and using the sounds as click-tracks on a few of the songs. I think it's given the record a feel – a sense of time and place. And I also think it encourages you, as a musician, to make the most of your limitations."

**T**he album they came up with – 'Wolves And Thieves' – is an exciting first offering. Out this week, lead-off single 'King Of Rome' is the best bit. A sort of Fleetwood Mac dusty, ranging thing that welds immediately and deeply into the brain. It's likely you'll be playing it all summer long. Elsewhere, the folkiness is upped tenfold. In fact, if you'd ever like to wind them up, a good place to start is comparing them to Fleet Foxes. Long before they can bring themselves to spit out the name of those most accursed coffee-table decorators, you can sense their conversation circling over how much they detest the analogy.

John: "We're nothing like Fleet Foxes! I'm more into Joy Division than any of those other bands people tend to associate us with."

Do you think that's just because you all sing in brittle close harmonies over acoustic instruments and all own working beards?

"Our harmonies are more accidental," continues John. "We don't sing in a particularly structured way. We just enjoy the whole act of singing. It's come-one come-all. Everyone sings at the same time."

Have you ever had to turn down something in the mix because it reminded you too much of Fleet Foxes?

"The thing is, this is something that people have only really been talking about since after we made the record. We were touring with The Low Anthem last year, and they were always being touted as 2009's Fleet Foxes. They really couldn't get their heads around that."

They don't like this game. The other part that pundits pick up on, the '60s psych-pop aurora, they also contend is wide of the mark. "I don't even know what psychedelia means," John imputes. "We don't really dwell on anything too much. We're music fans and record collectors at heart. We like everything. I mean, there are certain

**"WE'RE NOTHING LIKE FLEET FOXES! I'M MORE INTO JOY DIVISION THAN ANY OF THOSE BANDS PEOPLE TEND TO ASSOCIATE US WITH"**

**JOHN HERBERT**

these one-minute pieces that would suddenly end. Improvised words. Improvised harmonies... it was a bit of a free-for-all."

**A**t the time, the pair were still concentrating on their rival bands from college – James' a classic rock act, John's a "sort of post-rock thing: Mogwai, Kid A, Tortoise...". The songs they wrote together were a born of late-night guitar sessions, and they really didn't see any future in them, to be honest.

Thankfully, Morcheeba's future keyboardist was on hand to set them straight. "His name's Andy Nunn. He just came to see one of our nights, and after

a big name. He asked us what we were listening to, and we mentioned the Dennis Wilson album reissue. So, the next meeting we have with him, he starts talking about he sees us as a 'Dennis Wilson-era band' – I mean, what is the Dennis Wilson-era?"

Having successfully half-willed themselves to failure in the big leagues, they attached themselves to Fierce Panda and set about making their self-financed album in a steam train museum. "The steam train museum," James explains, "was simply because we had nowhere else to go. We didn't have any money to record the album with, so our only other alternative was a storage-space in Ealing. But we



# UK

THE GREATEST OF MORTALS HAVE  
WALKED THROUGH THESE PORTALS

Goldheart Assembly (clockwise from top left): Dom Keshavarz, Tom Hastings, John Herbert, Jake Bowser, James Dale, Nicky Francis



## GOLDHEART: THE VIDEO THAT ALMOST GOT THEM KILLED

The band have been getting threatening phonecalls in the night from a mysterious Armenian cult. But why?

Most bands, when they start out, are gently taken aside by older, wiser bands in some far-flung dressing room and offered timeless chunks of career advice: "Stay off the brown. Don't use massed choirs or orchestras until at least your fourth album. And don't piss off the followers of Armenian mystical philosopher Georgi Gurdjieff." But did Goldheart Assembly listen? Did they fuck.

Now they've been getting constant threats to their person, and all because of the now-banned-from-YouTube video for 'King Of Rome'. James takes up the story.



Georgi Gurdjieff

"Nicky, our drummer, is a really good film-maker. He got hold of some footage of something called 'The Dance'. It's a religious movement led by this guy called Georgi Gurdjieff and 'The Dance' is a sacred performance that is the road to enlightenment for them.

"He edited it very cleverly so that it looks like they're dancing to our song. We put it up on YouTube, and within a few hours the threats began. First we got a mysterious call from a man who sounded like a 1950s BBC announcer, and asked us very nicely to take it down. But things disintegrated from there, and we started getting threats on email.

"We've taken it down, so we have nothing to promote our song with now, but we're all still worried that we're gonna get shot. Even though 'The Dance' is basically just the Pete Townshend windmill movement. He's obviously a big Who fan, Gurdjieff."

songs, where I was trying to capture that scratchy, arrhythmic guitar sound of The Fall."

James: "We never wanted to be a folk band. We've always said we wanted to be an interesting pop band. We're about doing things differently. And maybe that didn't come across clearly enough on the album."

They are certainly a lot more ballsy than yer average bloggy beard band,

and as ever, the true self-torpedoing autodidact has one more narky joke up their sleeve. John, it should be revealed at this point, is wearing an Alex Chilton RIP T-shirt that he has stencilled together this very morning – the day Chilton died. They've been asked to cover a song on their upcoming Dermot O'Leary show appearance on Radio 2. They want to do Big Star, but it's considered 'not recognisable enough' for

the BBC wigs. So they're mulling the possibility of bait-and-switch – playing the first few chords of 'Song A', then segueing illegally into Big Star.

"Yes, that would be quite amusing," James sniggers.

"It would," John harmonises, "be seriously funny."

Goldheart Assembly: this year's Fleet Foxes. But better. And not really like that at all. Ow. Brain hurts. Pilchard anyone?



# “I WANT TO BE THE NEXT DAMON ALBARN”



‘Pass Out’ made him a star, but **Tinie Tempah** wants more. Holed up in his studio space, he tells **Sam Wolfson** he’s not going to let the boundaries of genre restrain his ambition



**S**louched across his sofa with a bottle of water in one hand and an egg butt from the café next door in the other, the Tinie Tempah we meet on a rainy afternoon in Greenwich isn't the one we'd been expecting. Two weeks earlier, we'd seen him on the Radio 1 *Chart Show*, jumping up and down on the spot as he waited for Reggie Yates to announce who was Number One: Rihanna or him. Tempah looked like a kid queueing up to get into Disneyland, so pumped with adrenaline he was bouncing off the walls. But in a world where record sales are tracked by the minute, surely he already knew what was about to happen...

"I had an idea, but still, to hear it when the world hears it, it's another thing altogether. All week people had been telling me it was selling well and that it might happen, but then to hear it on the radio: 'The official UK Number One is Tinie Tempah with 'Pass Out'.' My parents were furious when I picked music over university, I had to try and persuade them that I'd made the right choice. I know it's clichéd but it was a dream come true."

Yet unlike most Number Ones, 'Pass Out' is not only the best selling, but also one of the best songs in the chart today. A hybrid of wibbly-electro basslines and spoken verses with a soul chorus, it's sort of this decade's 'Crazy' by Gnarls Barkley. Not bad for a song that started life in a Greenwich housing block, in the makeshift studio of rapper Patrick Okogwu.

Today Patrick, now Tinie, has brought NME to that same studio. With the money from his EMI record deal he's pushed it up. There are more keyboards and computers (he started with the demo version of Fruity Loops and a £20 mic from PC World). Next door, his manager and PA have got themselves desks, complete with showy – if wholly unnecessary – gold nameplates.

We sit down to talk, but Tempah only answers every second mouthful, bits of egg occasionally falling into the polystyrene container on his lap. "Because I've been so busy I only get to come back here every couple of weeks. But every time I go in that café, there's a new bit of news. The guys are like, 'Argh, we've seen your video. Argh, you were on the telly. Argh, you're Number One.' They're keeping tabs on me, man. Can't get away with not tipping now."

For the guys in the café, and the rest of us casual observers, Tempah's rise to stardom has been fibre-optic fast. 'Pass Out' was recorded at the end of last year, it was only intended to be a promo single to introduce him to specialist radio. Four months and 400,000 sales later and it's

a different story. But unlike Dizzee, Tinchy or Wiley we haven't seen much of Tempah before his chart glory. He hasn't done time in the grime crews of east London. There aren't Tempah mixtapes where we can hear his "real" sound before he compromised to get a deal. Even his Channel U-chart-topping 'Wifey', with its impressive DIY video that he made for £800 back in 2006, strayed away from the grime straightjacket, swapping minimal beats for female vocal samples. He's fond of making videos is Tinie, as you'll see from our sidebar on the right.

He also has a different attitude from the other stars of the UK 'urban' (sorry) scene. While the likes of Tinchy are still desperately trying to prove that their watered-down pop pap still technically counts as grime, Tempah ain't bothered. "You know what I'd call my music. I'd call it pop. And that doesn't mean that I conform to the norm, it just means that I'm here to make music that is bound for

someone will give this new sound a name and 'Pass Out' will be the song that typifies, even represents, the genre. Then, in two years' time we'll all move on to whatever comes next.

That's not Tempah's plan. His outlook on music comes from a different place. Growing up he was listening to East Coast hip-hop such as Rakim and EPMD as well as Regina Spektor and Noah and The Whale. He hasn't come from the underground, he comes from leafy Plumstead. His suburban upbringing meant he was hanging out at friends' houses rather than clubs. "Yeah, I did some pirate radio and that, but I never cared what the underground sound was at that minute, or what music I had to make to stay current. I made my first single in 2006, but it sounds nothing like the music that was being made at the time, it sounds like the music that's being made now."

Inspired by the American hip-hop superstars who took rap ideals and sold them as global pop, Tempah's focus is deep in the future. "I'm always watching my American counterparts, people like Jay-Z, who's had 11 Number One albums. I'm looking at Kanye, four albums in and still relevant. That's what I want to do on a worldwide level. I'm looking at the people on my label too, people like Damon Albarn and Chris Martin. I wanna be a proper British icon. Could I be the next Damon? I think I'm up to the task."

Tempah does everything with the attitude of a star. He signed his record deal over high tea at Claridges. His videos aren't feasts of girls and gesticulation, but high-concept films often

devised by Tempah himself. He doesn't want to stop there. During our chat he talks about doing concept albums, his discussions with the Tate to bring his music to sculpture spaces and about working in 3D. His ambitions go beyond Britain, beyond music, beyond making the party tune of the month.

Tempah has his eyes on a different prize; he doesn't want to be an artist who can transform genre, but one who transcends it. The fact that Kanye West makes hip-hop is absolutely secondary to the fact that he's Kanye West. Tempah would like to be in the same position.

For now, though, he's had to take a break from his plans for musical domination to ride the waves of 'Pass Out's' success. In the next few months he's on tour with Mr Hudson, Chase & Status and 50 Cent. There's an album to finish, and appearances at pretty much every festival this summer, including a spot supporting Jay-Z at Wireless. And then there's Tempah's oddest obligation – a trip to Scunthorpe, the town he namechecks in 'Pass Out' as having never been to. There was already a 1,000-strong petition from Scunthorpe residents to get him to play there when

news broke of a local tragedy in the form of the two young men who died after taking mephedrone, among other substances. "It's a tragedy, people need to make that drug [mephedrone] illegal. But yeah, I'm definitely going to go there, take them by surprise I reckon."

Tempah is starting to look like a safe long-term investment. He narrowly missed out on scoring a third week at Number One, ending up just a few hundred sales behind that little-known duo Lady Gaga and Beyoncé. But could his confidence in his longevity be misplaced? So Solid Crew, Artful Dodger and Wiley have all snuck to the top of the charts but found it subsequently impossible to shift records. Just because he sees himself as a serious artist, why should you lot?

"Look, I'm not going away, and I'm capturing a time and a certain era. This album ultimately is called 'The Discovery' and that's what it's going to be. I'm gonna be in your face sooner or later, so you might as well get on it. You don't want to be late on this. Don't be the last person to say, 'Oh I heard about this kid called Tinie.' You'll look a fool."

With talk like that, Tinie Tempah is starting to look too big to fail.



## "I WANNA BE A PROPER BRITISH ICON. I'M UP TO THE TASK"

the charts. For people who are growing up now, all they've known is Dizzee and N-Dubz. To them, that's popular culture."

UK 'urban' (we're really sorry) music is a unique phenomenon in that it has always been contained within these isles. As jungle became garage and garage became grime, each generation was treated to a handful of songs that would define their youths. "You speak to an 18-year-old and they'll tell you about how they grew up listening to Dizzee. You speak to a 15-year-old and they'll tell you about N-Dubz. You speak to any kid today and they'll tell you about me."

But play 'Flowers' or 'Fix Up Look Sharp' to a teenager in New York or Berlin and they'll think you're mental. While the UK scene has sprawled, with hundreds of off-shoots and sub-genres, its journey has remained linear, never reaching a wider audience, with each new direction eventually resulting in a dead end. In one sense, Tempah is just taking the sound to the next step in the linear narrative. Like N-Dubz and Chipmunk he's mixing dance beats and pop choruses with slow, near-spoken, flows to create a sound that is markedly different from grime. At some point,

## TEMPAH TV

Tinie's a creative chap, making his own cut-price promo vids and setting them free on the web. Here's the best of 'em...

### WIFEY



Tinie made his first video for £800 when he was 16. "I'm sick of making love tune to make love to" he says, before ruthlessly crashing his car into his wifey. Utterly mental.

[tinyurl.com/y88hdtf](http://tinyurl.com/y88hdtf)

### TEARS



This one features a bit of actual acting, as Tinie tells his girl "We need to go on a break." Ends with the jilted girl killing them both in a car crash.

[tinyurl.com/yeeytelb](http://tinyurl.com/yeeytelb)

### HOOD ECONOMICS



Tinie's chillin' at the dog track, then a car full of other Tinies pull up and chuck him in the boot of their car.

When he gets out, a Tinie teacher tries to teach him lessons from the street, in a class full of yet more Tinies. Odd.

[tinyurl.com/yeqwcbr](http://tinyurl.com/yeqwcbr)

### PASS OUT



Now on a major label, Tinie's since cut down on his mini soap-operas (boo!), but at least the guy singing looks like

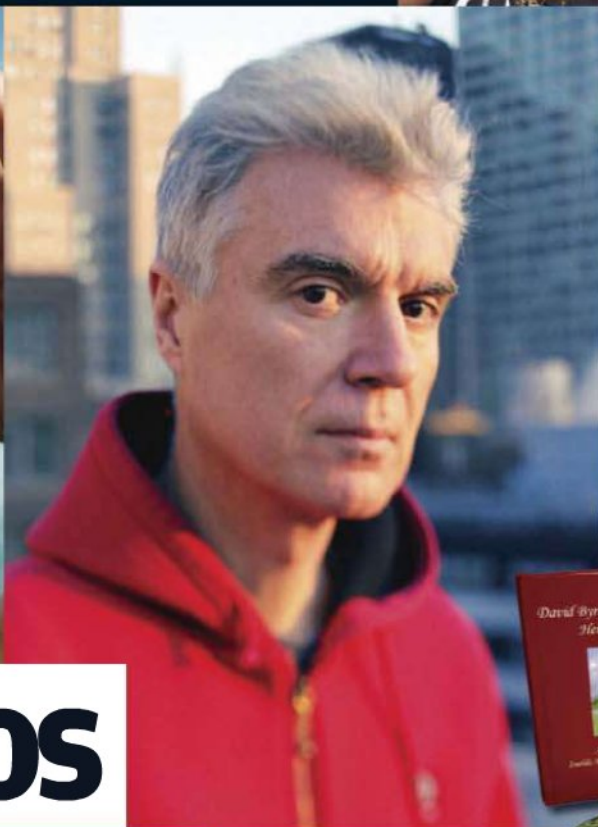
Jermaine Jackson in a car wash (yay!).

[tinyurl.com/y9n5spf](http://tinyurl.com/y9n5spf)



# ALBUMS

ALL THE RELEASES THAT MATTER *Edited by Emily Mackay*



Fatboy and Byrne with helpers (from top) Santigold, Florence and Roisin Murphy and (below) the dazzling artefact itself

## Top Marcos



**DAVID BYRNE & FATBOY SLIM**  
**HERE LIES LOVE**  
**(NONESUCH)**

8

A glittering array of talent assemble for a complex paean to a former dictator's wife

She had The Beatles hounded out of her country because they didn't come to lunch at her palace. She used to dance with Andy Warhol at Studio 54. She gave a metaphysical speech to the UN about a philosophy that combines all-encompassing beauty and Pacman. She recently phoned up David Byrne and asked to sing lead vocals on his new record about her life. Imelda Marcos is pretty damned rock'n'roll. She was also the power behind the throne of a repressive regime that murdered dissidents and embezzled a few hundred million dollars from her shit-poor subjects, but hey – no-one's perfect, right?

David Byrne understands this. Which is why he doesn't want to talk about the shoes. The one image stencilled into the popular imagination regarding 'The Iron Butterfly' is of victorious revolutionaries storming the Presidential Palace in the dying days of her husband's regime, and discovering the 2,700 pairs of shoes she owned. The shoes are symbols of a decadence that leaves the French Bourbon monarchs for dust. Yet, in

constructing a five-years-in-the-making, 89-minute, 22-song musical about Imelda Marcos' life, powered by Fatboy Slim and the cream of lady-singing talent (Florence Welch, Santigold, Tori Amos, Martha Wainwright), Byrne doesn't even mention them. He's canny like that. The former Talking Head has described himself as borderline-Asperger's: a hyper-thinker with little time for the niceties of human social interaction, but he actually seems to possess buckets of empathy. Empathy he's used to turn what could have been panto into a highly complex portrait of his quarry.

In (very, very) brief: 'Here Lies Love' is a proto-disco concept album/musical that follows a loose narrative of Marcos' life, from impoverished country girl raised in a garage until her flight into exile aboard a US chopper bound for Hawaii. Against this story, Byrne pitches a counterpoint: Estrella Cumpas, the girl who was Marcos' childhood nanny and confidante. When Imelda rises to power, she's cast aside and suffers the worst of the Marcos regime before eventually being placed under house arrest by her

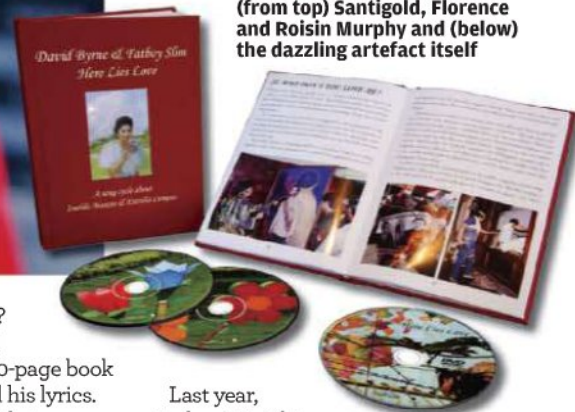
ex-friend. Confused already?

Well just in case you missed anything, there's a handy 100-page book in which Byrne annotates all his lyrics.

The concept's given life by that genuinely glittering cast of female stars (and Steve Earle), singing as Imelda and Estrella, taking one song apiece (the only reprise is Amos and Cyndi Lauper, who share a duet). So you get Florence free to belt it on the opening overture 'Here Lies Love'. Martha Wainwright feys-up a Disney ballad ('The Rose Of Tacloban'), wherein Marcos tells of flicking through pictures of elegant ladies in glamour magazines, "cutting out their faces and replacing them with my own".

It doesn't all stick. Santigold seems slightly hamstrung by the jittering verses of 'Please Don't'. Sometimes the backing is too beige, or the tunes just fall flat – both Sia and Camille have to make do with wispy little placeholders. Often the marriages are heavenly: Roisin Murphy purr-growls her way through 'Don't You Agree?', cheekily abetted by some of Moloko's signature staccato sleaze-horns.

Throughout, there are Byrne's signature shifting, Afrobeat-tinged polyrhythms, and his fey way with a melody. Under his direction, Fatboy Slim is in heaven, happily parping out sketches of the sort of slowed-down funk-based disco that predates the moment Donna Summer first felt love – a musical form chosen because of Marcos' jetsetting involvement in the Studio 54 scene.



Last year, Fatboy's Brighton Port Authority proto-disco seemed like just another mis-step in his long series of attempts to get his mojo back in search of hooks. Here, Byrne's well-plotted tunes can rule, and Norm can keep himself in the background, going against his natural tendency to overstuff.

After an hour and a half of historical revisionism, the greatest volte-face we're left with is one that will terrify some and exhilarate others. That it may be cool to like David Byrne again. That, far from simply being a bicycling-enthusiast building-thwacking architecture-ponce who guffs up unlisteneable audiocollage with Brian Eno, he's a guy who can fill you with joy. After The Knife's 'Tomorrow, In A Year', it seems that the sprawling concept record is putting in a big showing in 2010, as artists fight back against iTunes' pick'n'mix age. Delayed gratification. Becoming engrossed. These are pleasures too. If you listen to one psuedo-opera taking a complex look at a controversial historical figure this year, make it The Knife; if you fancy two, add this to your list. **Gavin Haynes**

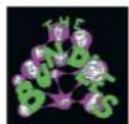
**DOWNLOAD:** Ripping individual tracks is kinda pissing on the spirit of it but iconoclasts can try 'Here Lies Love', 'The Whole Man' and 'Eleven Days'



## THE BUNDLES

THE BUNDLES (K RECORDS)

7



For many, mere mention of the word 'twee' is enough to provoke ire. Yet, when unflustered with fussy production, the genre is simply music boiled down to its bare bones – surely the punk rockest of principles. Something of a twee supergroup, led by Jeffrey Lewis and former Moldy Peach Kimya Dawson, The Bundles' kooky childishness and playground melodies will beguile and irritate in equal measure. Whatever: this long-mooted debut album melds the potty-mouthed stream-of-consciousness lyrics of Dawson to Lewis' freak-folk storytelling with plenty of feverish enthusiasm. The splendid 'Pirates Declare War' is far from the only understated treasure served up by the winsome pair. **Tom Edwards**  
**DOWNLOAD: 'Pirates Declare War'**

## THE CANDLE THIEVES

SUNSHINE AND OTHER MISFORTUNES (CARNIVAL TOWN)

5



The '90s are certainly having a 'moment' in the pop world, but hearing The Candle Thieves loot so freely from the back-catalogues of Bran Van 3000 and Eels on their debut is jarring to say the least. Opener 'We're All Gonna Die (Have Fun)' echoes the twee toy instruments of Los Campesinos! but with none of their spontaneity. 'The Sunshine Song' is more promising, with its fun Casio beats recalling Belle & Sebastian's cutesiness. But it's the lyrics that throw this album into the doldrums: lines such as "Shine, bright lights, shine/Don't hurt my eyes/Been dark too long/And not at night" morphs an album that could rival Owl City's soft fantasy pop into something mundane and patronising. **Nat Davies**  
**DOWNLOAD: 'My Little Room'**

## LUCKY SOUL

A COMING OF AGE (RUFFA LANE)

2



Lucky Soul could have stood a chance. The days of brazen pop may be numbered in a post-Gaga universe but straight up sunshine can still peek through – Music Go Music are proof enough. But despite saccharine elements of Stereolab and Saint Etienne glimmering among the Colgate grin of 'White Russian Doll', Lucky Soul have taken things a sugar lump too far. The soppy strings of 'Warm Water' – coupled with frontwoman Ali Howard's simpering vocal – may have worked for Cilla Black 45 years ago, but such heavy vintage glam feels mustier than the cloakroom at the Cavern. Elsewhere, the happy-clappy 'Love3' and meek 'Our Heart' are so lightweight they could blow away mid-song. Soul? Chance would be a fine thing. **Leonie Cooper**  
**DOWNLOAD: Music Go Music instead**

## THE AVETT BROTHERS

I AND LOVE AND YOU (AMERICAN RECORDINGS/COLUMBIA)

6



Six albums in, and a move to a major label finds the Avett siblings in dubious territory. Buoyed by years of toilet circuit success, the clumsily titled 'I And Love And You' is essentially the band's first shot at big-time success. It's a grandiose (Rick Rubin produces), earnest affair that sheds the trio's earthy realness for a glossy veneer which is sometimes thrilling (the majestic 'And It Spread') but often, well, nothing more than an unconvincing stab at that most scary of concepts: mainstream country. There's talent here, for sure – but you can't help but wonder if the fabled tour support slots with Dave Matthews Band or Ben Folds will actually be worth the change in direction. **Matt Wilkinson**  
**DOWNLOAD: 'And It Spread'**

## SON OF DAVE

SHAKE A BONE (KARTEL)

4



Benjamin Darvill used to be a member of 1993-hogging adult-contemporaries The Crash Test Dummies. He makes bawdy jump-blues. He beatboxes his drumbeats. He has written a song about how Nike exploits third-world workers. He is enjoyed by Jools Holland. All of which constitutes strong evidence that he should not be allowed to live any longer. His fifth solo record isn't entirely without charm. The title track might be a spry counterpart to Harry Nilsson's 'Coconut'. But rehashing a dead genre always sails close to anachronism and 'Shake A Bone' is like watching grown men re-enacting the Battle Of Bosworth Field. Except without even the enticing chance that someone could get whacked in the groin with a pike. **Gavin Haynes**  
**DOWNLOAD: 'Shake A Bone'**

## DANIEL BJARNASON

PROCESSION (BEDROOM COMMUNITY)

6



Like Bedroom Community co-founder Nico Muhly, Daniel Bjarnason is a composer whose own work is unfairly perceived as secondary to their arrangements for better known artists. Here, Bjarnason escapes the shadow of collaborators Sigur Rós with an album of four pieces that, though successful on their own terms, give succour to those who'd criticise this new breed of composers for failing to follow the likes of Steve Reich and Louis Andriessen in developing notions of 'classical' into more daring forms. That's not to say that the cello of 'Bow To String' is without a sense of urgency, or the orchestral blast before 'All Sounds To Silence Come' gently unravels isn't deftly placed – you're just left wishing 'Procession' might have gone somewhere new. **Luke Turner**  
**DOWNLOAD: 'All Sounds To Silence Come'**

## Sonic strides



## IKONIKA

CONTACT, LOVE, WANT, HAVE (HYPERDUB)

8

One small dubstep for man, one giant leap for experimental UK club music

UK club music has a long history of experimentalism – not just evident in the brain-melting leftfieldism of great labels like Warp, but within the very lifeblood that flows through the electronic music of the everyman. The breakbeats of hardcore, the alien synth riffs of grime, the visceral sub-bass of dubstep; each movement growing out of past ideas evolving in response to the almost pathological need to collapse boundaries like staircases at illegal parties.

'Contact, Love, Want, Have' is the point where things start to get weird. A glimpse of the post-dubstep landscape which defies categorisation, a map of where dubstep went next with no placenames. There are signposts, of course, 'Sahara Michael's nodding half-step is as closely associated to its parent genre as Red Stripe and bad dancing, but now the trademark spaciousness is filled with bulging G-Funk synths and off-kilter keys.

Sifting through the genres of her youth, from the spongy timbres of West Coast hip-hop to computer game soundtracks, Ikonika, aka young west Londoner Sara Abdel-Hamid, collates sounds like pigments, giving bass music a multicoloured makeover. Gone is the emphasis on bass and drum – those primitive triggers that get limbs twitching – instead the melody takes primacy.

The results, particularly noticeable on 'Look (Final Boss Stage)' with its richly harmonic minor key fluctuations, pack a greater emotional punch than any. Like the instrumental grime of Joker, this emotional directness comes from a misspent youth mashing buttons.

The debt to the soundtracks of early '90s Sega Mega Drive games couldn't be

more obvious if it came with a *Sonic The Hedgehog* cheat code. It's there in 'Idiot's' chirruping chorus of Casio bleeps, or the chiming motif of 'Video Delays'. Hell, 'Yoshimitsu's blissful, lapping-at-the-horizon synth pads either sound like an old school breakdown or *Ecco The Dolphin* incidental music depending on your age. That strange ability to inject humanity into 8-bit whoops and bleeps is at the heart of Ikonika's sound, tweaking at your heart with every pitchbend.

But there's more to this record than nostalgia for 20-somethings. Stylistically diverse, it takes in UK Funky's soca obsession with 'Look', the metallic tang of '80s electro with 'They Are All Losing The War' and the minimalist garage snap of 'Fish'. Ultimately, though, it's Ikonika's knack of tinkering with structure that provides the necessary depth of field to make the primary colours stand out.

Fancy counting the times 'Psoriasis' rhythm dismantles then reassembles itself, playing catch up to its rubberised melody line? Neither do we. You see, you don't just want to dance to these tracks, you want to listen to them, immerse yourself in them.

While people grope about in the dark trying to pin down the multifarious developments going on in post-dubstep- whatever-it's-called, Ikonika's debut feels like a photograph of an athlete mid-stride, a moment infused with such emotion and movement that the destination is irrelevant. It's all about the now; it's hard to think of a more exciting place to be. **Louise Brailey**

**DOWNLOAD: 1) 'Idiot'**  
**2) 'They Are All Losing The War'**  
**3) 'Psoriasis'**





## Pretty'n'vacant



**SHE & HIM**  
VOLUME TWO  
(DOUBLE SIX)

5

Beautiful thespians really shouldn't be allowed to make indie-rock records

**T**wo years on from the duo's 'Volume One', actress Zooey Deschanel and Portland singer-songwriter M Ward return with the second instalment in their quest to make the world sound a little bit more wholesome. With 'Volume Two' little's changed sonically – this is still button-cute country shuffle, still in thrall to the likes of Linda Ronstadt, June Carter and Bobbie Gentry. But in the world of Zooey Deschanel? Well...

From marrying Death Cab For Cutie's Ben Gibbard in 2009 to starring in a succession of wussy-hearted indie movies that saw her essentially playing a human interpretation of Bambi (excellent Paul Dano vehicle *Gigantic* and relentlessly infuriating dating drama (500) *Days Of Summer*), Deschanel has taken on a persona not unlike that monopolised by Winona Ryder in the mid-'90s. She's become Hollywood's most desired; its poster girl for polka-dot dresses and Pavement pin badges; its direct line to the world of indie-rock.

So it's hard to listen to She & Him's new work without thinking of the characters she's played lip-syncing the words. This isn't a problem inherent with thespians picking up musical instruments; you never envisage Tony Rome in *Lady In Cement* upon hearing Frank Sinatra belt out 'My Way', for example. In Deschanel's case it doesn't help that She & Him's output is so studied, sugared and doe-eyed – much like her recent roles. From the record's best song, opener 'Thieves', to the Tilly & The Wall-guested lead-off single 'Into The Sun', this is a record more cute than cathartic, and it does little to get beneath the skin of the band's principle songwriter.

Consider 'Ridin' In My Car' – a song akin to The Shangri-Las being plucked from '60s New York and plonked in downtown Nashville, but also, in the grand scheme of things, an insipid pastiche of a classic sound. As it was playing I found myself longing for the moment when Deschanel snapped and started howling: "If I get offered one more indie romcom I am going to go round to Michael Cera's house and do a big shit on the floor." That would be Zooey Deschanel baring her soul. Sadly – and perhaps unsurprisingly – it never came and I just got a glassy-eyed '70s AM rock pastiche called 'Brand New Shoes' instead.

Perhaps this is the problem with thespians making pop records – if you spend your life pretending for a living, maybe you forget how to tell the truth. In fact, all of this adds weight to an argument I dreamt up, ooh, about 10 seconds ago: that beautiful people like Zooey shouldn't be allowed in indie music. Given the veritable quagmire the word 'indie' conjures up in this day and age, perhaps the least the term can now mean is a sanctuary for freaks and weirdos.

Zooey Deschanel isn't a freak or a weirdo – she's rich, beautiful and in demand – what the hell does she have to be tormented about? So, sadly, She & Him's new record is a pretty but vacuous ball of fluff. There is of course a nine out of 10 score for the taking if Zooey gets hideously mutilated by wolves between now and the release of 'Volume 3'. **James McMahon**

**DOWNLOAD:** 1) 'Thieves' 2) 'In The Sun' 3) 'Gonna Get Along Without You Now'

**ERYKAH BADU**  
NEW AMERYKAH, PART II:  
RETURN OF THE ANKH (UNIVERSAL)

8



Like everything, music is always essentially about love, death, or both. Erykah Badu covered the dark side on the first part of this potential series of albums in 2008, when 'New Amerykah: Part I (4th World War)' assumed a political, fierce stance against spaced-out hip-hop and jittering beats. '...Part II' is an altogether more personal and laidback affair, concerned with romance and emotions. The word 'love' features heavily, in titles and in lyrics, and it seems to have relaxed her, though there are flashes of doubt that cut through the smoothness, particularly in 'Loving Me's' brief refrain: "You're loving me and I'm drinking your gin... and I'm fucking your friends". Bring on Part III. **Rebecca Nicholson**  
**DOWNLOAD:** 'Window Seat'

**BALMORHEA**  
CONSTELLATIONS (WESTERN VINYL)

6



The term neo-classical is so nebulous as to make it useless. Far away from the modern chamber pop of Owen Pallett and minimalism of Peter Broderick is the easy-listening/post-rock-influenced atmospherics of Balmorhea. Their vision is so focused on piano and guitar tone and so opposed to the notion of tunefulness that MGMT's new stuff seems like 'Motown Chartbusters 3' in comparison. 'Constellations' drags along at a turgid pace. But just when all interest feels like it is draining away, the album ends by entering the sublime with a short exploration of a fragile drone and a heavenly choir drifting in and out of the mix, along with controlled feedback on 'Palestrina'. One classic track, if naught else. **John Doran**  
**DOWNLOAD:** 'Palestrina'

**BLACK FRANCIS**  
NONSTOPEROTIK  
(COOKING VINYL)

8



With the Pixies reunion happily paying the rent, solo Black Francis continues to indulge his fondness for the crankier end of US freeway rock. After the conventional bar-band fuzz of The Catholics, 'Nonstoperotik' is a welcome return to the quirky experimentalism of 'Frank Black' and 'Teenager Of The Year': in the title track and the rusted 'Rabbits' Francis reasserts his mastery of the wonky alt.ballad à la 'Where Is My Mind?', 'Six Legged Man' could be the long-lost brother of 'Tony's Theme', 'Lake Of Sin' gives QOTSA a sinister sci-fi smirk and 'O My Tidy Sum' shows Broken Bells how to do laptop folk in style. A skilled musical vivisectionist, still slicing rock into pleasingly crooked new shapes. **Mark Beaumont**  
**DOWNLOAD:** 'Rabbits'

**PEGGY SUE**  
FOSSILS AND OTHER PHANTOMS (WICHITA)

7



Around the same time we were first being blown away by the lungs of a girl called Florence, we were also seduced by a duo who shared her way with a dark tale, her bluesy bellow. Rather than blossom into big-money production or rush to emulate the Machine's success, though, Rosa Rex and Katy Klaw have played a long game. Their spooky, sexy, dark folk is kept bare and bolshy, like Laura Marling with sex and humour. 'Watchmen', a wry and bitter ballad of users and the used, typifies the emotional power of their close harmonies; rather than sugary they're like bereft, echoing ghosts. You'd wonder how anyone could unearth anything to excite in the overploughed fields of folk and Americana; good songs, though, spring eternal. **Emily Mackay**  
**DOWNLOAD:** 'Yo Mama'

**GLORIA CYCLES**  
CAMPSITE DISCOTEQUE (A&G RECORDS)

5



Another terrible name that we're bored just reading... surely things can only get better? Barely. 'Chancer' is a yawnsome monosyllabic slab of indie-by-numbers. But all's not lost, singing bassist Jen Dalby has one of those textbook folkals that make bearded men weep openly and rightly dominates the album's highlights; see the charmingly cutesy 'Diplomatic Dining Tables'. Apparently the lead singer is from Glasgow, so why he's indulging in a lengthy fantasy in which he actually is Gaz from Supergrass is a mystery. Flashes of Noah And The Whale before they started constantly bleating, and equally moments that The Fratellis would consider too mawkish, do nothing to make this album any less instantly forgettable. **Rebecca Robinson**  
**DOWNLOAD:** 'No Zeros'

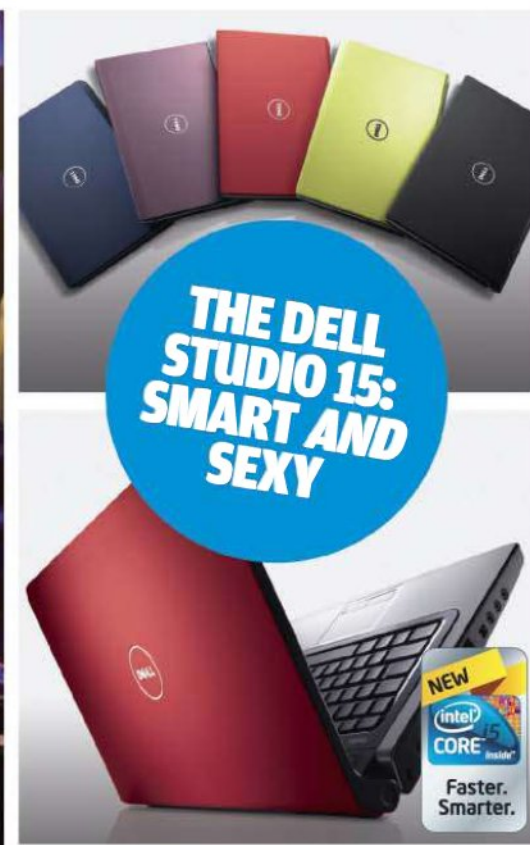
**RUFUS WAINWRIGHT**  
ALL DAYS ARE NIGHTS:  
SONGS FOR LULU (POLYDOR)

6



Where his last album collapsed under the weight of opulent arrangements that disguised the fact it only had one great tune, this is just Rufus and a piano. Or Rufus! Naked! as many a fan will shiver in anticipation. At times it reaches the heights of the 'Want...' diptych: 'Who Are You New York?' is a swirling paean to the Big Apple and 'Zebulon' has a stately melancholy that would make a statue weep. Elsewhere, however, it disappoints. The glitzy froth of 'Give Me What I Want And Give It To Me Now!' is an annoying party piece and the three (three!) arrangements of Shakespeare's sonnets are passionless exercises. So one third's great and two thirds grate, which is an improvement at least. **Anthony Thornton**  
**DOWNLOAD:** 'Who Are You New York?'





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## SUBSOURCE

TALES FROM THE DOOMBOX (DOOMBOX)

6



"Something sinister is rising on the horizon", declares MC Kimba, and he's probably right.

Entering Subsource's world is like battling a land of club-dwelling, genre-melting vampires; if you're not prepared, you'll be trippin' worse than if you'd necked a bad dose of herbal highs. Rock bands playing dance music is nothing new, but there's an intrigue surrounding Subsource because they succeed where Innerpartysystem and Pendulum don't deliver. Perhaps it's their conviction for social injustice via a group-vocal exploration of electro reggae. With added dubstep and ravers' cyber metal in check, these lads have got fusions nailed like The Prodigy teaching a noise violation seminar to Sonic Boom Six. Kelly Murray

DOWNLOAD: 'The Ides'

## EVELYN EVELYN

EVELYN EVELYN (8FT/ELEVEN)

4



Goth-cabaret artist Amanda Palmer has always been one to indulge her oddball fantasies: working on a Neutral Milk

Hotel-inspired high school play, for example. So it's no surprise that her latest ruse is as one half of conjoined twins with Seattle singer and accordionist Jason Webley. The fictional history for this duo destined for the circus before being rescued, is far more riveting than the dreary musical offerings. From the child-friendly 'Elephant Elephant' via country-lite 'You Only Want Me 'Cause You Want My Sister' to '80s power ballad 'My Space', they can't be lifted, not even by cameos from 'Weird Al' Yankovic and, oddly, Frances Bean Cobain. Tessa Harris

DOWNLOAD: 'Have You Seen My Sister Evelyn?'



## We have lift-off

WE HAVE BAND  
WHB  
(WHB RECORDS/NAIVE)

7

## Brainy indie-disco trio's debut soars when it doesn't try too hard

A lot of people like the name We Have Band. It's been called "clever" and "deliberate". It suggests knowingness, not taking this whole music thing too seriously. But it's also ripe for interpretation of the opposite kind, depending on how you feel about 'knowingness' as a general approach to stuff. It could be seen as arch and distant, on the wrong side of considered. It could seem like former EMI employees Dede WP, Thomas WP and Darren Bancroft are trying too hard, a combination of distance and over-exertion.

But a name is just a name, and some people like it. So let's not get too Debbie Downer so early on, because this debut has plenty going for it. After a couple of

years of live circuit graft and healthy blog-servicing, the trio have nurtured expectations of an indie-disco marriage made in hipster heaven. Curiously, 'WHB' works in spite of the things that initially brought them attention, rather than because of them. Their internet big-hitters like 'Divisive' and 'Oh!' would have burned hot and bright in 2007, but things move fast, and they suddenly sound dated: the wedded bliss of guitars and beats needs to be spiced up if they want to keep things fresh.

When the band dig a little deeper and keep the Rapture love to a minimum, it starts to get special. They've got all the right influences in all the right places. They're clearly indebted to '80s pop and that Animal Collective swathe of noise, but their borrowings work with their

ingenuity rather than against it. 'Love, What You Doing?' is the kind of depressive disco that's got enough Bronski Beat in its blood to turn it into a surprising floor-filler, the same trick they perform with the similarly cynical 'Centrefolds & Empty Screens' ("We've been around, we've been around"). 'Buffet' is most beautiful though, ambling and confident enough to resist the urge to ramp it up too much – when it reaches its climax, it's classy rather than showy. It's the moulding of quiet beginnings into smartly danceable, intricate tunes that's the rabbit in We Have Band's hipster hat. Rebecca Nicholson

DOWNLOAD: 1) 'Buffet' 2) 'Love, What You Doing?' 3) 'Centrefolds & Empty Screens'

## UNSPUN HEROES

DIGGING UP BURIED TREASURE FROM THE DEPTHS OF OUR COLLECTIONS

## THIS WEEK...

Emily Mackay salutes the complex comic genius of one of England's wayward poets

## JAKE THACKRAY

THE LAST WILL AND TESTAMENT OF...  
(EMI, 1967)



Laughs are all very well, but the best comedy is the kind that dances barefoot along a knife-edge of mundane tragedy; that complex, hysterical giggling that threatens to collapse in tears at any minute.

Jake Thackray is all about brilliant balancing acts. The guitar-playing equivalent of variety show poet Pam Ayres, his auntie's-shriek-inducing comedy songs made him a TV star in the '70s. Yet far from a 'take my wife... please' light entertainer, he was a former teacher and skilled wordsmith, obsessed by the French chanson of Jacques Brel and George Brassens and wary of fame (he compared himself to Archie Rice, the pathetic hack comic of John Osborne's 'The Entertainer'). Adored for his light wit, he was a devout Roman Catholic

and later in life beset by alcoholism. His mournful, sharp northern tones were an influence on not only Reeves & Mortimer (compare Vic's admirably demented take on Ultravox's 'Vienna') but on the wry and wordplaying likes of

covered by fellow Leeds natives Sky Larkin), with their fleet-footed punning, made all the more bathetic by the lush orchestral backing that swells under Thackray's deft folksy fingerpicking, will have you snorting out loud on public transport if you dare put them on your MP3 player.

There's always a lugubrious undertone, though, suggestive of a man who finds the world so farcical he has to mock or he'd weep. 'The Black Swan', for example, has a funerary grace, its tale of casual

alcoholics down the local boozer ("We don't go home tonight/There's nobody there now she's gone") heavy with small-beer tragedy. More often, though, the mischief and misery are held in perfect equilibrium. You won't know whether to laugh or cry, but hey – why choose?

## There's always a lugubrious undertone suggestive of a man who finds the world farcical

The Divine Comedy, and the delicately arch delivery of Richard Hawley.

All four of his albums are brilliant in their own way, but his fresh, unique debut is a good place to sink into his delicious, crafted vignettes. 'North Country Bus' and 'Lah Di Dah' (recently



# LIVE!

UPFRONT AND BACKSTAGE

*Edited by Emily Mackay*

## Reintrodu



Blinded by his own  
beauty (or fringe)



# acing the band



## SUEDE

100 CLUB, LONDON/ROYAL ALBERT HALL, LONDON  
SATURDAY, MARCH 20/WEDNESDAY, MARCH 24

We'd hoped for a heady shot of glam-tinged nostalgia. We get much, much more than that...

**A**fter the final "She sells hearts, she sells meat" of 'Metal Mickey' floats into the rafters of the Royal Albert Hall, the delirious applause doesn't stop for several long moments until Simon Gilbert kills it with a double blast of bass drum. Brett Anderson, who's been prowling the stage, drinking it in and wearing a shit-eating grin that reads 'now you get it, you fuckers', smiles and, as a rather calmer 'The Wild Ones' begins, says, "We're not even finished yet..."

It was 20 years ago this month, at a gig at the long-forgotten White Horse in Hampstead, that they began all this. Suede were the first group to be proclaimed The Best New Band In Britain and whacked on to the cover of a weekly music newspaper without ever releasing a note. They proved the cynics wrong with a string of astounding singles and B-sides, only for guitarist Bernard Butler to depart just before they released their gothic, grandiose second album 'Dog Man Star'. With the supposed musical genius gone from the band, Suede were left to fight the naysayers who wished them to fail. The vibrant hits of 'Coming Up' proved that the band without Butler was more than a force to contend with. But after the messy drug addictions, a disappointing final album and a fizzle-out break-up, when the shock announcement came that they were to reform for this charity gig, it felt like there was something to prove.

In the 100 Club, London, a few days earlier: the orchestral introduction to 'She' fades, Gilbert's staccato drums interrupt the screams of a crowd small enough to rival that first White Horse gig, and suddenly, as Butler's

replacement Richard Oakes' overdriven glam-tinged riff kicks in and Brett Anderson whips around the mic and snarls "She, walking like a killer..." something clicks. The gang – Suede were always a gang – are back.

'Animal Nitrate' is visceral thanks to the fact that Anderson's voice is far from the crack'n'cigs-ravaged falsetto of yore, but also because no-one since Suede has hit the Top 10 with an ode to rough gay sex. It's a timely reminder of how daring a band they were. 'Heroine' and 'So Young' are still anthems for dreamers, 'Pantomime Horse' and 'The Asphalt World' strung-out tales of drugged love in the big city. Song after song... were they really this good? It's not so much 'as if they've never been away', more that Suede have never sounded this brutal, so determined; the best British punk, rock'n'roll, sex-pop-glam-band of the past 20 years.

They also look like they've been preserved in aspic. For a man who had a drug habit that makes Doherty's indulgences look homeopathic, Brett Anderson is lean and twinkly-eyed, swaggering about the stage as effervescent as ever, with androgynous keyboardist drawing sighs Neil Codling to his right. With an encore of 'Saturday Night', they leave the 100 Club stunned and ecstatic, many of the diehards present proclaiming this to be the best Suede gig they've ever seen.

Back at the Royal Albert Hall, with the biggest pipe organ in the world dwarfing the five men onstage, you might expect Suede to struggle. But if anything, they're even more imperious. The early singles – this time including debut 'The Drowners' – are stinging walls of sound; much-maligned late-period number 'Can't Get Enough' is a fearsomely sensual chugger. Then Anderson dedicates 'He's Gone' to his friend Jesse, who died three weeks ago, and follows it with 'The Next Life', played alone on an acoustic guitar, his voice filling the stunned dome. Skinheads cry.

Suede will never lead beery singalongs at Glastonbury. They'll never have hubristic documentaries made about their reformation. This certainly isn't for the money. It's more personal than that because, for Suede, we're all part of the gang too. You can hear that in 'Trash', the song that Brett says is the best he ever wrote, that defines what this band are about, why they existed and meant and mean so much, to so many. Suede were and are for misfits and lovers, obsessives and fuckers. Suede were and are romantic, preposterous, glamorous, decadent, political, arrogant, and brash; everything a band should be, and so, so few are: just trash, you and me; the lovers on the streets. **Luke Turner**



Taking giant steps at the Royal Albert Hall

## SHORT SETS

### DIANA VICKERS MOLES CLUB, BATH, 19/03/10

The X Factor contestant's first serious show may be in a dive, but try as she might, indie this ain't: it's an hour-long trial of soul-evisceratingly bland electro-pop, rank with musical theatre overacting. "Take a picture", she sings and poses on the 'Jumping Into Rivers', while failing to control her infamous Nosferatu claw. Impossibly, she makes Snow Patrol's 'Just Say Yes' even more anaemic than the original. But the crowning glory is 'Notice', the kind of heinous 'behold my emoting!' ballad that Taylor Swift shifts for breakfast. Shooting fish in a barrel doesn't even come close. **Laura Snapes**

### TIMES NEW VIKING NICE N SLEAZY, GLASGOW, 19/03/10

"We are the Number One US Wavves cover band. We're gonna play 20 songs and play them fast," says drummer/singer Adam Elliott, a man of self-deprecating wit, by means of an introduction. But there's a different impression from the floor as the Ohio trio blaze through their back-catalogue of noise-pop cuts including an excitable 'We Got Rocket'; an ear-bleeding 'Martin Luther King Day'; and a lo-fi-tastic 'Move To California'. It's loud, it's fuzzy, it's inebriated and, importantly, it's better than Wavves. **Jamie Crossan**



## GLAM, BAM, THANK YOU



### THE JOY FORMIDABLE O2 ACADEMY 3, BIRMINGHAM SATURDAY, MARCH 20

If Andy Warhol didn't invent The Joy Formidable's ready-made idol frontwoman Ritzzy Bryan, then we're not quite sure who the hell did. Come on, she's called Ritzzy for starters and tonight she's wearing superstar mod monochrome, her bleach-blond razor-cut bob glowing like a messy halo under the stark white spotlights. Oozing all kinds of Debbie Harry rough-and-tumble glamour, if she's aiming for iconic, she's pretty much bang on. Ploughing headfirst into 'The Greatest Light Is The Greatest Shade', Bryan's glacial '80s pop vocals melt effortlessly into the intense, hard-edged shoegaze sounds blasting out of her guitar, like a woozy one-woman take on The Bangles, The Go-Go's and Transvision Vamp singing along to My Bloody Valentine in the shower. Smirking serenely, it's not long before Bryan's face lights up into a fully-fledged grin, as the crowd clap along to 'Austere', with Rhyddan Dafydd's tantalising bassline and Matt Thomas' hefty drums showing the way. 'Popinjay's' creeping clatter leads into the impeccable Breeders-style grunge pop of 'Whirring' while the wafting vocals of 'The Last Drop' come over like a super-heavy take on dream-pop gang Lush. Cornering the market in dainty drones set against phenomenal walls of delicate feedback, the trio have already put out a near faultless eight-track mini-album, but their debut album proper is finally due for release this summer. If 'The Magnifying Glass' is a taster of what's in store, then it can't come a moment too soon. Full of riot grrrl-flavoured venom and vitriol, it sees a head-banging Dafydd flinging buckets of face sweat across the sweltering stage, the tuneful punky clanging hitting all the right Veruca Salt-shaped buttons. Formidable ain't the half of it. Expect more than 15 minutes of – gloriously noisy – fame. **Leonie Cooper**

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You're right! Josh Homme looks like an overweight copper on the third week of a three-week holiday



# Let us prey



## THEM CROOKED VULTURES

TEENAGE CANCER TRUST CONCERTS, ROYAL ALBERT HALL, LONDON  
MONDAY, MARCH 22

Hands together, close your eyes... the rock triumvirate soar in stately surroundings

**T**hem Crooked Vultures emerged by stealth. Last summer saw them flashmobbing their Twitter feed. A Google Maps link would ping to whichever location they were going to tear a new one that day. An aftershow dive bar in Chicago, a support slot with Arctic Monkeys... it was a shock-and-awe tactic which befitted the stature of what was on offer, and the secrecy that had surrounded it.

Almost a year on, reality must besmirch the dream at least a little: an indulgent drum solo by Dave Grohl is still an indulgent drum solo, and an album made under these circumstances was always destined to be accomplished rather than loveable.

Due to their very make-up, this band is a special occasion. It follows that they work at their best on special occasions. So at the Teenage Cancer Trust's

annual takeover of the Royal Albert Hall, as special as occasions can feasibly get, there's a feeling in the room of the palace being stormed. God Save The Vultures, or as Josh puts it winking over at John Paul Jones from Led Zeppelin, "I think we're the heaviest thing here since you played here last."

See, this was always supposed to be a live experience, because these songs are *alive*, and these three musicians (four if you count Alain Johannes, and you should) rubbing against each other have the chemistry to bend and violate this music to suit its surroundings. This being the Royal Albert Hall, we get grandiloquent British versions, and it's Jones' night. So as much as 'Elephants' and 'Reptiles' are awesome in their desert grime, tonight it's the '60s psych spells that come to the fore. Spells such as the

dreamy zigzag swagger of 'Bandoliers' that let them relax into the groove; indeed the most compelling moment tonight is the woozy 'Interludes With Ludes', in which Joshua wiggles about the stage sans guitar. Yes, that's the other evolution that TCV have brought about: Homme's USP used to be his rudeness, but here, as at every other TCV show, he's wide-eyed and overwhelmingly humble. For three musos of this stature to have found new sides of themselves within the confines of a supergroup is itself staggering. It's job done in proving this band is, at the very least, equal to the sum of its parts. **Dan Martin**

**Absolute Radio is currently broadcasting highlights from all the Teenage Cancer Trust gigs. Log on to [www.absoluteradio.co.uk](http://www.absoluteradio.co.uk) for more details.**





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30	BOUTEAUX O2 ACADEMY	<b>SOLD OUT</b>
MAY 2	GLASGOW O2 ACADEMY	<b>SOLD OUT</b>
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# HOLE



Monday 3<sup>rd</sup> May  
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**O<sub>2</sub> ACADEMY**  
 0844 477 2000

Wednesday 5<sup>th</sup> May  
**LONDON**  
**O<sub>2</sub> ACADEMY BRIXTON**  
 0844 477 2000

Friday 7<sup>th</sup> May  
**MANCHESTER**  
**ACADEMY**  
 0161 832 1111

Sunday 9<sup>th</sup> May  
**BIRMINGHAM**  
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A Metropolis Music presentation by arrangement with X-ray Touring



# jónsi

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EXTRA DATE ADDED DUE TO PUBLIC DEMAND

Thursday 27 May

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THE FLY



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 02 BLACKBURN KING GEORGE'S HALL  
 04 FOLKESTONE LEAS CLIFF HALL  
 05 WOLVERHAMPTON CIVIC HALL  
 06 LONDON TROXY  
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# exit calm

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 11 MANCHESTER FACTORY 251  
 0161 832 1111  
 13 WOLVERHAMPTON LITTLE CIVIC  
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 Forthcoming album 'Exit Calm' out 17 May  
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# sarah blasko

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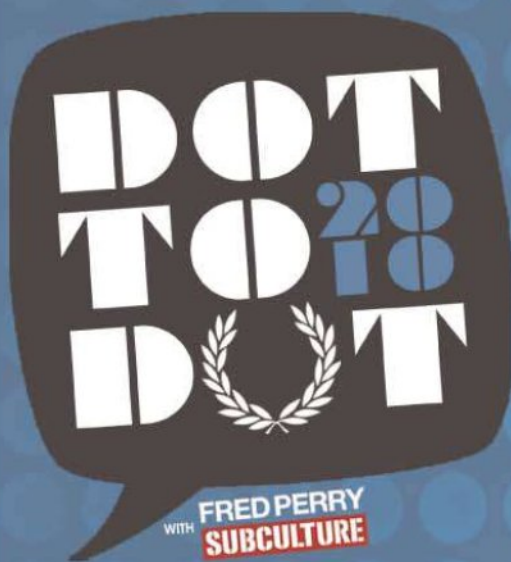


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# I WANT TO SOUND LIKE... PRIMAL SCREAM



Andy Palmer, 19, from Luton: "How do I write guitar parts like Andrew Innes does in Primal Scream?"

## THE SOUND

Don't let Primal Scream's numerous dub-heavy manoeuvres or those psychedelic dance-flooded cuts on 'Screamadelica' fool you - at heart Bobby Gillespie's combo are a caustic rock'n'roll band of the highest order. Andrew Innes learned the power of raw six-string minimalism from the likes of Wilko Johnson, legendary guitarist with Canvey Island r'n'b troublemakers Dr Feelgood.

## THE GEAR

Although he plays Strats and Les Paul Standards, a **Les Paul Junior** is one of Andrew's favourite guitars. Despite only having one pickup this guitar can get you all the beastly (and some surprisingly tender) tones you need. If you're looking to play big venues get a **Marshall head and cab** (if money's an issue the **Marshall Haze** series is a great place to start). However, if you're just recording or playing small clubs then go with a **Fender Champ**. As for pedals, a **Roland Space Echo**, a great Fuzz pedal like the **Boss FZ-5** and a **Jim Dunlop Wah** will get you the Innes sound.

## IN THE STUDIO

Andrew is firmly of the mind that if you haven't got a good idea to start with, studio trickery won't save you. For him, you just stick a **Shure SM57** against the amp's speaker, use a little bit of compression to add some punch and away you go.

## THE TECHNIQUE

At the heart of most Primals songs is a guitar riff - whether it ends up being prominent in the finished song or not. A riff is a pattern of notes, chords (or both) that is often what people remember about a track. No need to get fancy; pick your favourite three or four notes or chords and start mucking around. A few other things you can do to add flavour are hammer-ons (fret a note and pluck the string, now place a finger further down the same string while the note is still ringing), vibrato (wobble the string, either with a tremolo arm or just with your fretting hand), as well as stomping on those effects pedals at the right times.

## BEST TRICK

Don't think too much about it. Andrew believes the best riffs arrive in minutes.



WHO DO YOU WANT TO SOUND LIKE?  
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SOUNDLIKE@IPC  
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**NEXT WEEK:**  
**Two Door Cinema Club**

Words by John Callaghan from...



**Guitar**

May issue out now

# BAND SERVICES

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GAY: 0871 908 9944  
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**WOMEN CALL FREE\***  
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\*0800 = Free from BT Landline

**CHAT OR DATE**  
**10p PER MIN**  
**0872 100 1002**  
10p - 10p min. Network extras apply. Live calls recorded. SP: 4D.

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**ARTISTS WANTED**

**Bands/artists wanted for new label**  
Must have at least one incredible song. We like The Velvet Underground, slick passing football, alt-country and New Order. We care less for Muse, Kasabian, and guitars with pointy ends. Absolutely no divs.  
Contact: **stelfoxrecords@gmail.com**

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# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD *Edited by Ash Dosanjh*

692 GIGS  
ACROSS  
THE UK &  
IRELAND

## PICK OF THE WEEK...



### PICK OF THE WEEK

## THE DRUMS

**WHERE: LONDON OLD BLUE LAST (WED), ROUGH TRADE INSTORE (THURS)**

The latest band to pound its way out of the Brooklyn music scene is The Drums. The former Shockwaves NME Awards Tour stars go on tour ahead of the release of their gorgeous debut album out this summer. [WWW.NME.COM/artists/the-drums](http://WWW.NME.COM/artists/the-drums)

### EVERYONE'S TALKING ABOUT

## TELEVISION PERSONALITIES

**WHERE: NEWCASTLE CLUNY (SAT)**

Now that MGMT have declared themselves fans, everyone wants a piece of Dan Treacy's cult outfit. Here's hoping they finally get some mainstream recognition.

[WWW.NME.COM/artists/television-personalities](http://WWW.NME.COM/artists/television-personalities)



### PICK OF CLUB NME

## THE MOLOTOVS

**WHERE: BRIGHTON AUDIO (TUES)**

Club NME Brighton looks set to get the explosive treatment, with London alternative pop five-piece The Molotovs, firing up the dancefloor.

[WWW.NME.COM/clubnme](http://WWW.NME.COM/clubnme)



### DON'T MISS

## DAS BASTARD

**WHERE: LONDON CATCH (FRI)**

Keiran Duffy, former frontman with the now-defunct Untitled Musical Project, heads his new group Das Bastard to support Cove.

[WWW.NME.COM/newmusic](http://WWW.NME.COM/newmusic)

### RADAR STARS

## TEENGIRL FANTASY

**WHERE: LONDON FABRIC (THURS), NEWCASTLE TELEGRAPH (FRI), GLASGOW NICE'N'SLEAZY (SAT)**

Duo Logan Takahashi and Nick Weiss finally bring their spacey, hazy pop electronica to these shores. Simply dreamy.

[WWW.NME.COM/artists/teengirl-fantasy](http://WWW.NME.COM/artists/teengirl-fantasy)



O<sub>2</sub> customers can get Priority Tickets to The O<sub>2</sub> and O<sub>2</sub> Academy venues up to 48 hours before general release. Just register at [o2priority.co.uk](http://o2priority.co.uk)

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O<sub>2</sub>



# WEDNESDAY

## MARCH 31



The Courteeners, Queen's University, Belfast

### BELFAST

**The Courteeners** Queen's University  
028 9024 5133  
**Islands** Auntie Annie's  
028 9050 1660

### BIRMINGHAM

**Dave Berry** Symphony Hall  
0121 212 3333  
**Flyleaf** O2 Academy 2  
0870 771 2000 **WA**  
**Walter Schreifels** O2 Academy 3  
0870 771 2000 **WA**  
**We Have Band** Hare And Hounds  
0121 444 2081

### BRIGHTON

**Leigh Mary Stokes** Freebutt  
01273 603974  
**Son Of Dave** Hector's House  
01273 681228

### BRISTOL

**Killmanjaro/We Start Partys/**  
**Hold To This** Croft 0117 987 4144  
**Mamas Gun** Thekla 08713 100000  
**Robots In Disguise** O2 Academy 2  
0870 771 2000 **WA**

### CAMBRIDGE

**Paper Soldiers** Portland Arms  
01223 357268  
**Tiger Lillies** Junction 2 01223 511511

### CARDIFF

**The Automatic** Barfly  
029 2066 7658 **+16**  
**CHELMSFORD**  
**Amoriste** Golden Fleece  
01277 224 511  
**Ghosts Of Men/Just Another Boy**  
Barhouse 01245 356811

### CHESTERFIELD

**Mr Vagabond** Victoria Club  
01246 450 583

### COLCHESTER

**The Computers** Arts Centre  
01206 500900

### CORK

**Paiko** The Pavilion  
00 35321 427 6228

### DUBLIN

**Nick Kelly** Whelan's (Upstairs)  
00 3531 475 9372  
**Suffocation** Whelan's  
00 3531 475 9372

### EDINBURGH

**Adelaide's Cape** Whistlebinkies  
0131 557 5114  
**The Electric Ghosts** The Electric  
Circus 0131 226 4224  
**2 Many DJs** City 013122 69560

### GLASGOW

**Departures** 13th Note Café  
0141 553 1638

### The Fortunate Sons

Classic Grand  
0141 847 0820  
**Race Horses** Captain's Rest  
0141 331 2722  
**Trapped In Kansas** Nice'n'Sleazy  
0141 333 9637

### GUILDFORD

**Thomas White** Boilerroom  
01483 440022

### LEEDS

**Acoustic Ladyland** Brudenell Social  
Club 0113 243 5866  
**Amy Macdonald** O2 Academy  
0870 771 2000 **WA**

### The Ceilings

Joseph's Well  
0113 203 1861  
**The Lawrence Arms** Cockpit  
0113 244 3446  
**Rhian Walsh** Caffé Pera  
0113 266 2682

### Riotbox

Shed Bar 0113 244 1198  
**Vinnie & The Stars** Sandinista!  
0113 305 0372  
**Winger** Rios 0844 414 2182

### LIVERPOOL

**Seven Year Kismet** O2 Academy 2  
0870 771 2000 **WA**

### LONDON

**Angry Bees/The High Wire/Nina**  
93 Feet East 020 7247 6095  
**Archie Bronson Outfit** ULU  
020 7664 2000

### The Besnard Lakes

Cargo  
0207 749 7840  
**Bright Spark Destroyer/The**  
**Hidden Messages/The Lost Soul**  
**Crusade/Lola The Clic** Proud  
Galleries 020 7482 3867

**Call Me Animal/1913** Hoxton Square  
Bar & Kitchen 020 7613 0709

### The Cess Allin Band/The Lipstick

**Melodies/The Wutars** Bull & Gate  
020 7485 5358

### Courts

Underbelly 0207 613 3105  
**The Cranberries** Royal Albert Hall  
020 7589 8212

### The Dirty Disco

Arts Club  
020 7460 4459

### The Drums

Old Blue Last  
020 7613 2478

### Emery

Barfly 0870 907 0999 **+14**

### Galley Beggar

Good Ship  
020 7372 2544

### Goldheart

Assembly ICA  
020 7930 3647

### Hadouken!

KOKO 020 7388 3222

### Her Name Is Calla/

Worriedaboutsatan/The Monroe  
Transfer/Honrada The Lexington  
020 7837 5387

### Jo Gillot/The Etiquette

**Project** Camden Head 020 7485 4019  
**King Creosote** Slaughtered Lamb  
020 8682 4080

### Little Giltsches

229 Club  
020 7631 8310

### Mark Morriss

Luminaire  
020 7372 7123

### Matt Backer

iBar 020 8445 2165

### N'Dambi

Jazz Café 020 7916 6060

### Oldwick

Troubadour Club  
020 7370 1434

### One Man Destruction

Show Lock  
Tavern 020 7485 0909

### Orange Drink Lemon Drink/Thee

Deadtime Philharmonic/Young Paul  
Dublin Castle 020 7485 1773

### Paloma Faith

O2 Shepherds Bush  
Empire 0870 771 2000 **WA**

### Roachford/John McKeown

Madame  
Jojo's 020 7734 2473

### Stagecoach/Hold Your Horse Is/

Crooked Mountain, Crooked Sea  
Windmill 020 8671 0700

### Steve Appleton

Bush Hall  
020 8222 6955

### Strung Out

Underworld  
020 7482 1932

### Therapy?

Monto Water Rats  
020 7837 4412

### Tiger Lilly

100 Club 020 7636 0933

### Yo Zushi

12 Bar Club 020 7240 2622

### MANCHESTER

**Kill It Kid** Moho Live 0161 834 8180

### The Marder

Ruby Lounge  
0161 834 1392

### This Many Boyfriends

Night And  
Day Café 0161 236 1822

### Walters/Former Bullies

Trof  
Northern Quarter 0161 833 3197

### NEWCASTLE

**Chronicity** Cluny 0191 230 4474

### The Joy Formidable

O2 Academy 2  
0870 771 2000 **WA**

### Rainfalldown

Head Of Steam  
0191 232 4379

### NORWICH

**Kairos** Waterfront 01603 632717

### NOTTINGHAM

**General Public** Chemistry Set Maze  
0115 947 5650

### OXFORD

**Glamour Of The Kill** O2 Academy 2  
0870 771 2000 **WA**

### PLYMOUTH

**Joan Armatrading** Pavilions  
01752 229922

### PORTSMOUTH

**The Marriage Proposal** Cellars  
0871 230 1094

### READING

**Vices** Oakford Social Club  
0116 255 3956

### SHEFFIELD

**Ellie Goulding** O2 Academy 2  
0870 771 2000 **WA**

### SOUTHAMPTON

**The Queue** Joiners 023 8022 5612

### ST ALBANS

**Jenium** Horn 01727 853143

### SWINDON

**The Jim Jones Revue** 12 Bar  
01793 535713

### TUNBRIDGE WELLS

**Marathon** The Forum 08712 777101

### WAKEFIELD

**Hannah-Rei** The Hop 0871 230 1094

### YORK

**Dirty Sweets** Fibbers  
01904 651 250 **+14**

# THURSDAY

## APRIL 1

Tune into NME Radio as Chris Martin unpicks the day's pranks for an April Fool's Day special to start the bank holiday weekend

NME  
RADIO

### ABERDEEN

**Conquering Animal Sound/**  
**Debutant/Admiral Fallow**  
Snafu 01224 596 111

### The Twilight Sad

Warehouse  
0844 847 2319

### BATH

**Manna Moles** 01225 404445

### BIRMINGHAM

**Bad Company** LG Arena  
0121 780 4133

### The Sin Kings

O2 Academy 3  
0870 771 2000 **WA**

### BOURNEMOUTH

**Goldblade/The Rainman Suite**  
Champions 01202 757 000

### BRIGHTON

**The Blue Hearts** Freebutt  
01273 603974

### Boys With Xray Eyes

Komedia  
01273 647100

### BRISTOL

**MC Lars** Louisiana 0117 926 5978

### Son Of Dave

Thekla 08713 100000

### The Street Dogs/Girlfixer/

Welt/Valdez/Criminal Mind  
Croft 0117 987 4144

### CARDIFF

**The Lawrence Arms** Barfly  
029 2066 7658 **+14**

### Mugstar/King Alexander/Big Joan

Buffalo Bar 02920 310312

### CHELTEMHAM

**Joan Armatrading** Town Hall  
01242 227979

### CORK

**Fun Lovin' Criminals** School Of Music  
0871 230 1094

### EDINBURGH

**Chris Rea** Festival Theatre  
0131 529 6000

### EXETER

**Hooks** Cavern Club 01392 495370

### GLASGOW

**Aberfeldy** The Goat 0141 357 7373

### A New Hope/Bright Young Nights

O2 ABC 0141 204 5151 **WA**

### Codes King Tut's Wah Wah Hut

0141 221 5279

### The Great Underground Empire/

The Fonetics/Circa 88 Pivo Pivo  
0141 564 8100

### Madina Lake

Garage 0141 332 1120

### San Jose

13th Note Café 0141 553 1638

### Steve Angello

Arches 0141 221 4001

### GUILDFORD

**Leigh Mary Stokes** Boilerroom  
01483 440022

### HARLOW

**The Taunts** Square 01279 305000

### LEEDS

**Ellie Goulding** Cockpit 0113 244 3446

### Failures' Union

Santiago  
0113 244 4472

### Fatboy Slim

O2 Academy  
0870 771 2000 **WA**

### Johnny Powell

Royal Park Cellars  
0113 274 1758

### Pseudonympho

Carpe Diem  
0113 243 6264

### Suffocation

Rios 0844 414 2182

### LIVERPOOL

**The Ataris** University 0151 256 5555

### LONDON

**Airbourne** Apollo 0870 606 3400

### Betaboy

Rhythm Factory  
020 7247 9386

### The Computers

Barfly  
0870 907 0999 **+14**

### Dave Spoon

KOKO 020 7388 3222

### Deep Sea Green/Faithful Child/

The Silhouette Showgirls Hope &  
Anchor 020 7354 1312

### The Drums

Rough Trade East  
0207 392 7788

### Dry The River

Luminaire  
020 7372 7123

### The Easy Peelers

12 Bar Club  
020 7240 2622

### The Enemy

O2 Shepherds Bush  
Empire 0870 771 2000 **WA**

### Flyleaf

O2 Academy Islington  
0870 771 2000 **WA**



# FRIDAY

## APRIL 2

**ABERDEEN**  
Acoustic Ladyland/Min Deisel  
The Tunnels 01224 211121

**BEDFORD**  
Don Broco Esquires 01234 340120

**BELFAST**  
Adelaide's Cape McHugh  
028 9050 9999

**BIRMINGHAM**  
The Coyotes Actress & Bishop  
0121 236 7426  
Robots In Disguise O2 Academy 3  
0870 771 2000  
Suffocation O2 Academy 2  
0870 771 2000 **WA**

**BRIGHTON**  
Glamour Of The Kill Engine Room  
01273 728 999

**BRISTOL**  
Mugstar/Iroha Croft 0117 987 4144  
Race Horses Louisiana 0117 926 5978  
The Wild Gullies Fleece  
0117 945 0996

**CAMBRIDGE**  
King Creosote Portland Arms  
01223 357268

**CARDIFF**  
Joan Armatrading St David's Hall  
029 2087 8444  
King Charles Buffalo Bar  
02920 310312

**CREWE**  
Troops Of Mafeking/Maps Of  
Columbus The Box 01270 257 398

**DERBY**  
Rob Tognoni Band Flowerpot  
01332 204955

**EDINBURGH**  
Conquering Animal Sound  
Roxy Art House 0871 230 1094  
Distracted Studio 24 0131 558 3758  
Fireside Aliens Wee Red Bar  
0131 229 1442  
Laurent Garnier Picture House  
0844 847 1740  
Mauro Picotto The Caves  
0131 557 8989

**EXETER**  
TV Smith Citrus Club 0131 622 7086

**GLASGOW**  
The Magic Hatstand Cavern Club  
01392 495370  
Chris Rea SECC 0141 248 3000  
The Miss's 13th Note Café  
0141 553 1638  
The Paddingtons O2 ABC2  
0141 204 5151 **WA**  
Sven Vath Arches 0141 221 4001  
Tigers On Vaseline Oran Mor  
0141 552 9224  
The Twilight Sad O2 ABC  
0870 903 3444 **WA**  
Walter Schreifels King Tut's Wah  
Wah Hut 0141 221 5279

**GUILDFORD**  
Friends Electric Boilerroom  
01483 440022

**HARLOW**  
The Jim Jones Revue/The  
Ladykillers Square 01279 305000

**HEREFORD**  
Shaun Barrowes Blue Rooms  
01432 360090

**HITCHIN**  
Scream! Shout! Say Nothing  
Club 85 01462 432767

**LEEDS**  
The Carnival Thornhill Arms  
0113 256 5492  
Happy Red Tractors Abbey Inn  
0113 258 1248

Islands Nation Of Shopkeepers  
0113 203 1831  
New Vinyl/Head Start/Ladyboys  
Elbow Rooms 0113 245 7011  
Son Of Dave Brudenell Social Club  
0113 243 5866  
Sound Of Sirens Cockpit  
0113 244 3446  
Sticky Sweet New Roscoe  
0113 246 0778  
Year Of The Man Royal Park Cellars  
0113 274 1758

**LEICESTER**  
Jersey Budd University 0116 223 1169

**LIVERPOOL**  
Airbourne O2 Academy  
0870 771 2000 **WA**  
Copyright O2 Academy 2  
0870 771 2000  
We Have Band Kazimier 0871 230 1094

**CLUB NME**

**LONDON**  
THE WHIP  
KOKO  
0207 388 3222

**MILAN**  
THE TEENAGERS +  
TOO YOUNG TO LIVE  
TUNNEL CLUB  
392 7768007

**LONDON**  
Acer Maple Jazz Café 020 7916 6060  
Audiojack Rhythm Factory  
020 7247 9386  
Bitter Things Barfly 0870 907 0999  
Blackstreet Indigo @ The O2 Arena  
0870 701 4444  
The Bon Vivants 12 Bar Club  
020 7240 2622  
Christian Laing Queen Of Hoxton  
020 7422 0958  
Cove/Das Bastard/Feal Real  
Catch 020 7729 6097  
Cowen 100 Club 020 7636 0933  
Dick Dale Luminaire 020 7372 7123  
The Dodge Brothers Garage  
020 7607 1818  
Drum Eyes/Angrydan  
Barden's Boudoir 0770 865 6633  
Goldblade Borderline 020 7734 5547  
Gotekl Monto Water Rats  
020 7837 4412  
The Lawrence Arms Peel  
020 8546 3516  
Masks The Victoria 0871 230 1094  
The Midi Mids/The Gaa Gaas  
93 Feet East 020 7247 6095  
My Albatross/Silvers  
Good Ship 020 7372 2544  
Ou Est Le Swimming Pool  
KOKO 020 7388 3222  
Redtrack O2 Academy 2 Islington  
0870 771 2000 **WA**  
Senser Scream Lounge  
020 8667 0155

Silent Front/Nitkowski/Roll Call  
For The Second Site Constitution  
020 7387 4805  
Tea For The Wicked/Deviant Amps  
Plough Inn 020 8503 7419  
Three Blind Wolves/The Dawn  
Chorus/Over The Wall/Round  
Ron Virgin/I Am Not Left Handed  
Sticky Sweet New Roscoe  
0113 246 0778  
Warrior Soul O2 Academy Islington  
0870 771 2000 **WA**  
White Circus Fever/Century Man/  
Goonies Never Say Die  
Dublin Castle 020 7485 1773

**MANCHESTER**  
Bad Company Evening News Arena  
0161 950 5000  
Dirty Troubles Moho Live  
0161 834 8180  
Divine Right Roadhouse  
0161 228 1789  
Kong Sound Control 0161 236 0340  
Real Dolls Ruby Lounge  
0161 834 1392  
Roni Size Warehouse Project  
0161 835 3500

**NEWCASTLE**  
Black Ice Riot Dog & Parrot  
0191 261 6998  
The Broadcast O2 Academy 2  
0870 771 2000 **WA**  
Teengirl Fantasy Telegraph  
0191 232 0503

**NORTHAMPTON**  
New Islands/Tronik Youth  
Roadmender Centre 01604 604222

**NORWICH**  
Dennis Locorriere Theatre Royal  
01603 630000

**NOTTINGHAM**  
Sorry And The Sinatras Maze  
0115 947 5650

**OTTLEY**  
Julie Felix Korks 01943 462 020

**PETERBOROUGH**  
A Is For Armageddon Met Lounge  
01733 566100

**PORTSMOUTH**  
James Hunter Cellars 0871 230 1094

**SHEFFIELD**  
Andy McKee Boardwalk  
0114 279 9090  
The Raccoons New Barrack Tavern  
0114 234 9148  
Winger Corporation 0114 276 0262

**SOUTHAMPTON**  
El Goodo Joiners 023 8022 5612

**SWANSEA**  
Lower Than Atlantis Sin City  
01792654226

**SWINDON**  
Jaguar Skills The Apartment  
01793 490202  
Kunt & The Gang The Vic  
01793 535713  
Wishlist The Rolleston 01793 534238

**TUNBRIDGE WELLS**  
Welcome To Winchester The Forum  
08712 777101

**WAKEFIELD**  
BB Blackdog Snooty Fox  
01924 374455

**WOLVERHAMPTON**  
Liberation Works Little Civic  
0870 320 700  
Peter Andre Civic Hall 01902 552121

**YORK**  
And So I Watch You From Afar  
Fibbers 01904 651 250 **+14**  
Buccaneers The Stone Roses Bar  
01904 670696

# SATURDAY

## APRIL 3

**ABERDEEN**  
There Will Be Fireworks  
The Tunnels 01224 211121

**BATH**  
Boy 8-Bit Moles 01225 404445

**BEDFORD**  
The Jim Jones Revue Esquires  
01234 340120

**BELFAST**  
Kenny Mathieson Stiff Kitten  
028 90238700  
The Lawrence Arms Queen's  
University 028 9024 5133

**BIRMINGHAM**  
The Armada Movement/This  
Legion/Desolated/Postmortem  
Promises/The Argent Dawn/Bleed  
From Within/Martyr Defiled Eddie's  
Rock Club @ BUSK 0121 643 2093  
Dirty Knecks Actress & Bishop  
0121 236 7426  
El Toro The Victoria 0121 633 9439  
High Contrast Custard Factory  
0121 604 7777  
Julie Felix Red Lion 0121 444 7258  
Romance Flapper 0121 236 2421

**BRISTOL**  
Horfield Cardinal Assault/Men  
Diamler/No Such Error/Clayton  
Blizzard Croft 0117 987 4144  
Janet Kay O2 Academy  
0870 771 2000  
My Own Flag Louisiana  
0117 926 5978

**CAMBRIDGE**  
Milloy Portland Arms 01223 357268

**CARDIFF**  
Sons Of Pioneers Barfly  
029 2066 7658

**CORK**  
Laurent Garnier Savoy  
00 35321 425 3000

**DUBLIN**  
The Butterfly Explosion Whelan's  
00 3531 475 9372  
Daniel Johnston Vicar St  
00 3531 889 4900  
Eyehategod Academy  
00 3531 877 9999  
The High Kings Grand Canal Theatre  
0871 230 1094

**EDINBURGH**  
Acoustic Ladyland The Electric  
Circus 0131 226 4224

**GLASGOW**  
And So I Watch You From Afar  
Stereo 0141 576 5018  
Conquering Animal Sound/  
Debutant/The Seventeenth  
Century Classic Grand 2  
0141 847 0820  
The Dirty Outlets/Black Heart Fire/  
Only Guilty Man/Trade Captain's  
Rest 0141 331 2722  
Failures' Union O'Henry's Basement  
0141 248 3751  
The Joy Formidable King Tut's Wah  
Wah Hut 0141 221 5279  
Models For The Radio O2 ABC2  
0141 204 5151 **WA**  
Hinterland Festival: Mystery Jets/  
British Sea Power/Jeffrey Lewis/  
Hot Club De Paris/The Wave  
Pictures/Greco-Roman/Totally  
Enormous Extinct Dinosaurs/  
Fenech-Soler/Johanny Foreigner/  
Bleach/Make Sparks/The French  
Wives/Little Yellow Ukeleles/  
Ambulances/Kitty The Lion/Cooly  
G/Eclair-Fifi/Knox Om Pax Various  
venues 0871 230 1094

Orchestra Del Sol Oran Mor  
0141 552 9224  
The Prophet O2 Academy  
0870 771 2000  
Teengirl Fantasy Nice'n'Sleazy  
0141 333 9637

**GUILDFORD**  
Emanuel And The Fear Boilerroom  
01483 440022

**HARLOW**  
The Performance Square  
01279 305000

**HEREFORD**  
Fat Digester Blue Rooms  
01432 360090

**HITCHIN**  
Canterbury Club 85 01462 432767

**LEEDS**  
Blige Pump Crash Records  
0113 243 6743  
Madina Lake Cockpit 0113 244 3446  
Matt Bentley Grove Inn  
0113 243 9254  
Mike Raffone Denison Hall  
0113 263 6862  
Pama International Joseph's Well  
0113 203 1861  
The Substitutes The Owl  
0113 256 5242  
The Sundogs New Roscoe  
0113 246 0778  
Theory Of A Deadman Metropolitan  
University 0113 283 2600  
To Kill A King Adelphi 01943 468615  
Vagabond Thornhill Arms  
0113 256 5492  
Walter Schreifels Cockpit Room 3  
0113 2441573

**LEICESTER**  
Smugglers Run/The Crookes/  
Castillo Music Café 0116 262 5050

**LIVERPOOL**  
The Molotovs Korova 0151 709 7097  
Twisted Wheel O2 Academy 2  
0870 771 2000

**LONDON**  
Carousol Cartel/The Laylanas/Call  
The Doctor/A Last Concern Dublin  
Castle 020 7485 1773  
Crookers KOKO 020 7388 3222  
Dead Cowboy Culture/David Peter  
And The Wild Sect/Faster Than  
Robots Hope & Anchor 020 7354 1312  
Dick Dale/Stinking Lizaveta  
Luminaire 020 7372 7123  
Dirty Sweets Underbelly  
0207 613 3105  
Hepcat O2 Academy Islington  
0870 771 2000 **WA**  
The JB Conspiracy Underworld  
020 7482 1932  
Letch Peel 020 8546 3516  
The Lounge Crusade Monto Water  
Rats 020 7837 4412  
Malkit Singh Indigo @ The O2 Arena  
0870 701 4444  
Peter Andre Apollo 0870 606 3400  
Plaza De Funk Rhythm Factory  
020 7247 9386  
Stars Sons/Bear Driver/Malpas  
Carnivale 0871 230 1094  
Still I Rise Barfly 0870 907 0999 **+14**  
Tin Roots 93 Feet East  
020 7247 6095  
Wobbly Squadron Windmill  
020 8671 0700

**MANCHESTER**  
Carl Cox Warehouse Project  
0161 835 3500  
Kartica Night And Day Café  
0161 236 1822

Rico Tubbs Roadhouse  
0161 228 1789

**NEWCASTLE**  
N-Dubz O2 Academy  
0870 771 2000 **WA**  
The Silts Star And Shadow Cinema  
0191 2610066  
Television Personalities Cluny  
0191 230 4474

**NORWICH**  
Eaststrikewest Arts Centre  
01603 660352  
The Great Shakes Puppet Theatre  
01603 629 921

**NOTTINGHAM**  
Winger Rock City 08713 100000

**OXFORD**  
MC Lars O2 Academy 2  
0870 771 2000 **WA**

**PORTSMOUTH**  
Leigh Mary Stokes Cellars  
0871 230 1094

**READING**  
Benin City Oakford Social Club  
0116 255 3956  
Silent Front/Nitkowski South Street  
Arts Centre 0118 960 6060

**SHEFFIELD**  
Frankie & The Heartstrings Leadmill  
0114 221 2828  
Mt Eerie Harley 0114 275 2288  
Neil McSweeney Lantern Theatre  
0114 255 1776  
The Paddingtons O2 Academy 2  
0870 771 2000 **WA**  
Playground Mafia Plug  
0114 276 7093  
Vamp New Barrack Tavern  
0114 234 9148  
The Wildcats Boardwalk  
0114 279 9090

**SOUTHAMPTON**  
The Casablanças Joiners  
023 8022 5612  
The Perils Lennons 023 8057 0460

**STOKE ON TRENT**  
Lost Scenes Sugarmill 01782 214991

**ST ALBANS**  
The Invasion Of... Horn 01727 853143  
Joan Armatrading Arena  
01727 844488

**SWINDON**  
James Taylor Quartet 12 Bar  
01793 535713  
The Shepherd's Pie The Rolleston  
01793 534238

**TUNBRIDGE WELLS**  
Mark Morriss The Forum  
08712 777101

**WAKEFIELD**  
Treecreeper The Red Shed  
0871 230 1094

**WOLVERHAMPTON**  
Blak Can Slade Room 0870 320 7000

**YORK**  
RSJ Fibbers 01904 651 250 **+14**



Mystery Jets,  
Hinterland Festival,  
Glasgow

GET IN THE  
GIG GUIDE

DO YOU WANT TO GET YOUR BASH INCLUDED IN THE BIGGEST AND BEST WEEKLY GIG GUIDE?  
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YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE



# SUNDAY

APRIL 4

After stuffing your face with chocolate relax this Easter Sunday with Chris Martin as he plays indie hits old and new from 12 noon

**NME**  
RADIO

## ABERDEEN

Suspiria Warehouse 0844 847 2319

## BEDFORD

Lost For Words Esquires  
01234 340120

## BELFAST

Eyehategod Limelight 028 9032 5942

## BIRMINGHAM

The Paddingtons O2 Academy 3

0870 771 2000 **WA**

Warrior Soul O2 Academy 2

0870 771 2000 **WA**

## BRIGHTON

Death Angel Engine Room

01273 728 999

Finley Quay Concorde 2

01273 673311

Mugstar The Greenhouse Effect

01273 204783

## BRISTOL

Goldblade/Discharge Bierkeller

0117 926 8514

Julie Daske Louisiana 0117 926 5978

Sick Of It All/No Warning Shot

Croft 0117 987 4144

The Willkommen Collective

Thekla 08713 100000

## CAMBRIDGE

Last Harbour Portland Arms

01223 357268

## CARDIFF

MC Lars Barfly 029 2066 7658 **+14**

## CHELMSFORD

Amoriste The Hot House

0871 230 1094

## DUBLIN

Chris Rea Olympia 00 3531 679 3323

Fun Lovin' Criminals Academy

00 3531 877 9999

## EDINBURGH

Admiral Fallow Sneaky Pete's

0131 225 1757

And So I Watch You From Afar

Bannermans 0131 556 3254

## GLASGOW

Carrick O2 ABC 0141 204 5151 **WA**

Davy Knowles King Tut's Wah Wah

Hut 0141 221 5279

Marshall Chipped 13th Note Café

0141 553 1638

Mt Eerie/No Kids Nice'n'Sleazy

0141 333 9637

N-Dubz O2 Academy

0870 771 2000 **WA**

Theory Of A Deadman O2 ABC

0870 903 3444 **WA**

Woodenbox With A Fistful Of Fivers

Mono 0141 553 2400

## GUILDFORD

Shield Your Eyes Boilerroom

01483 440022

## HEREFORD

Sleeping With The Fishes

Blue Rooms 01432 360090

## HITCHIN

The Otters Club 85 01462 432767

## LEEDS

The Dauntless Elite

Royal Park Cellars 0113 274 1758

Dudley Nesbitt Seven Arts

0113 262 6777

Ellen And The Escapades

Adelphi 01943 468615

The Erics Thornhill Arms

0113 256 5492

Hannah Trigwell Northern Monkey

0113 242 6630

Rodina Hi-Fi Club 0113 242 7353

Rose Funeral Joseph's Well

0113 203 1861

## LONDON

Chas & His Band Halfmoon

020 8780 9383

The Effect Church House

0871 230 1094

Father Hen 12 Bar Club

020 7240 2622

Men & Gods/The No-Ones

Bull & Gate 020 7485 5358

The Peryls/Robin James

Camden Head 020 7485 4019

Raf And O/ Yuri/Alex Monk

George Tavern 020 7790 1763

Rezophonic Dingwalls 020 7267 1577

Tower 8 Barfly 0870 907 0999 **+14**

Trojan Sound System KOKO

020 7388 3222

The Tunics/Kunt & The Gang/Bad

Sign/Elephant Vs Leopard Scream

Lounge 020 8667 0155

Winger O2 Academy Islington

0870 771 2000 **WA**

Winter Of Life/Kopperhed/

Jambo Reign/Fruit Tree/Kinasis

Dublin Castle 020 7485 1773

## MANCHESTER

Dubfire Warehouse Project

0161 835 3500

Failures' Union Retro Bar

0161 274 4892

Robots In Disguise Moho Live

0161 834 8180

Shaun Ryder FAC 251 0161 27 27 251

Walter Schreifels Night And Day

Café 0161 236 1822

## NEWCASTLE

Alex Butler Band O2 Academy 2

0870 771 2000 **WA**

## NOTTINGHAM

Impressions Lion Inn 0871 230 1094

## READING

Manna Oakford Social Club

0116 255 3956

## SHEFFIELD

Bad Company City Hall

0114 278 9789

Madina Lake Corporation

0114 276 0262

Tom McRae Leadmill 0114 221 2828

Wiley O2 Academy

0870 771 2000 **WA**

## SOUTHAMPTON

Fight The Empire! Joiners

023 8022 5612

## ST ALBANS

Stray Horn 01727 853143

## SWINDON

Fry The Vic 01793 535713

The RedHot Trio The Rolleston

01793 534238

## WAKEFIELD

Full Thrash Assault/Pitiful Reign

Snoopy Fox 01924 374455

Sorry And The Sinatras Escobar

01924 332000

## WOLVERHAMPTON

Amy Macdonald Wulfrun Hall

0870 320 7000

The Molotovs Slade Room

0870 320 7000

# MONDAY

APRIL 5



Does It Offend You, Yeah?, Rescue Rooms, Nottingham



Wiley, O2 Academy, Sheffield

## BELFAST

Chris Rea Waterfront 028 9033 4455

Eric Prydz Ulster Hall 028 9032 3900

## BELPER

Sven Vath Queen's Head

01773 825525

## BIRMINGHAM

Leigh Mary Stokes Hare And Hounds

0121 444 2081

## BOURNEMOUTH

Amy Macdonald O2 Academy

01202 399922

## BRIGHTON

Ice Sea Dead People Freebutt

01273 603974

## BRISTOL

Clear The Coast Louisiana

0117 926 5978

Immersed Earth/Unknown Fear

Croft 0117 987 4144

## CAMBRIDGE

RoofTops Portland Arms

01223 357268

## CARDIFF

Bad Company International Arena

029 2022 4488

## DUBLIN

Spectrum JJ Smyth's

00 353 01 4752565

## EDINBURGH

Airbourne Picture House

0844 847 1740

Ex Spectators/Maya 29/One

Way Chemistry Bannermans

0131 556 3254

James Corn Exchange 0131 443 0404

## GLASGOW

The Broadcast O2 ABC2

0141 204 5151 **WA**

Eyehategod Ivory Blacks

0141 221 7871

Lauren Pritchard Classic Grand

0141 847 0820

Young Rebel Set King Tut's Wah Wah

Hut 0141 221 5279

## LEEDS

The Invention Oporto 0113 245 4444

Peter Andre O2 Academy

0870 771 2000 **WA**

Silent Front Nation Of Shopkeepers

0113 203 1831

## LONDON

Bombshelles 100 Club

020 7636 0933

Luther Russell Slaughtered Lamb

020 8682 4080

L'Aura 12 Bar Club 020 7240 2622

Mexico Fallz Barfly

0870 907 0999 **+14**

Opeth Royal Albert Hall

020 7589 8212

Rat Attack/Black Light Parade/

The Submission Hope & Anchor

020 7354 1312

Selena Gomez O2 Shepherds Bush

Empire 0870 771 2000

Something Personal/Paradoxical

Dublin Castle 020 7485 1773

This Is Colour Monto Water Rats

020 7837 4412

## MANCHESTER

Davy Knowles Night And Day Café

0161 236 1822

Mt Eerie/No Kids Ruby Lounge

0161 834 1392

Peter Doherty/The Mollies

Moho Live 0161 834 8180

This is a Standoff Star & Garter

0161 273 6726

## NEWCASTLE

And So I Watch You From Afar

O2 Academy 2 0870 771 2000 **WA**

## NOTTINGHAM

AFI Rock City 08713 100000

Does It Offend You, Yeah?

Rescue Rooms 0115 958 8484

The Human Targets Maze

0115 947 5650

## OTLEY

Filiska Courthouse 01943 467466

## SALFORD

Beverley Knight Lowry

0161 876 2121

## SHEFFIELD

Warrior Soul O2 Academy 2

0870 771 2000 **WA**

## SOUTHAMPTON

Lisbee Stainton Joiners

023 8022 5612

## TUNBRIDGE WELLS

Mechanical Sunrise The Forum

087



# TUESDAY

## APRIL 6

### BELFAST

Liam Reilly Waterfront  
028 9033 4455

### BIRMINGHAM

Cerys Matthews Glee Club  
0870 241 5093  
Davy Knowles O2 Academy 3  
0870 771 2000 **WA**  
Kuduashe Matimbah Kitchen  
Garden Café 0121 443 4725  
Sonic Boom Six O2 Academy 2  
0870 771 2000 **WA**  
Ultravox Symphony Hall  
0121 212 3333

### BRISTOL

Atlases Louisiana 0117 926 5978  
The Big Naturals  
Croft 0117 987 4144

### CAMBRIDGE

Failures' Union Portland Arms  
01223 357268

### CARDIFF

Before The Escape Clwb Ifor Bach  
029 2023 2199

### EDINBURGH

Lauren Pritchard Cabaret Voltaire  
0131 220 6176

### GATESHEAD

Thea Ford Band Three Tuns  
0191 487 0666

### GLASGOW

Aerials Up Stereo 0141 576 5018  
Airbourne O2 Academy  
0870 771 2000 **WA**

The Cinnamons Classic Grand  
0141 847 0820

The Crookes King Tut's Wah Wah Hut  
0141 221 5279

Mutiny On The Bounty  
13th Note Café 0141 553 1638

Port Cullas/Sinister Flynn  
MacSorley's 0141 248 8581

Sorry And The Sinatras  
Ivory Blacks 0141 221 7871

We Have Band Captain's Rest  
0141 331 2722

### GUILDFORD

New Rising Boileroom 01483 440022

### ISLE OF MULL

Stormoway An Tobar 01688 302211

### LEEDS

Death Angel Rios 0844 414 2182

### N-Dubz O2 Academy

0870 771 2000 **WA**

### LONDON

Air Castles Buffalo Bar 020 7359 6191  
Amy Macdonald O2 Shepherds Bush  
Empire 0870 771 2000 **WA**

Anoushka Lucas Troubadour Club  
020 7370 1434

AFI O2 Academy Brixton  
0870 771 2000 **WA**

The Heebie Jeebies MacBeth  
020 7739 5095

Joel Shea 12 Bar Club 020 7240 2622

Jo Hamilton Slaughtered Lamb  
020 8682 4080

Tonight We Fire/URSA Major/The  
Impersonals/Die! Chihuahua, Die!  
Dublin Castle 020 7485 1773

White Lines To Sunset Bull & Gate  
020 7485 5358

The Yes Men/Common

Deflection Problems 93 Feet East  
020 7247 6095

### MANCHESTER

And So I Watch You From Afar  
Ruby Lounge 0161 834 1392

Eyehategod Moho Live

0161 834 8180

Tai Chi Swayze Night And Day Café  
0161 236 1822

The Willkommen Collective  
Band On The Wall 0161 832 6625

### NEWCASTLE

James O2 Academy  
0870 771 2000 **WA**

### NORWICH

Bobby Wellins The Green Man  
01603 782693

### NOTTINGHAM

Ellie Goulding Rescue Rooms  
0115 958 8484

Walter Schreifels Bodega Social  
Club 08713 100000

### OXFORD

Robots In Disguise O2 Academy 2  
0870 771 2000 **WA**

### PORTSMOUTH

Madina Lake Wedgewood Rooms  
023 9286 3911

### SHEFFIELD

Anti-Pop Consortium  
Harley 0114 275 2288

Does It Offend You, Yeah?  
Plug 0114 276 7093

### SOUTHAMPTON

Flying At Tree Level Joiners  
023 8022 5612

### SWANSEA

Brokencyde Sin City 01792654226

### WOLVERHAMPTON

Theory Of A Deadman Wulfrun Hall  
0870 320 7000

There For Tomorrow Slade Room  
0870 320 7000

### YORK

Acoustic Ladyland Fibbers  
01904 651 250 **+14**



### Karn8/One Day Elliott/I Wish I Was

An Astronaut/Wolf Pack Riot  
The Gaff 020 7609 3063

La Shark/Milk/With That Knife  
White Heat @ Madame Jo Jo's  
020 7734 2473

MT Eerie/No Kids/Team Brick Scala  
020 7833 2022

Natasha Paremiski 100 Club  
020 7636 0933

Port O'Brien Borderline  
020 7734 5547

Soil & "Pimp" Sessions Garage  
020 7607 1818

The Stash/JD Smith Windmill  
020 8671 0700

Tin Pan Gang/Shere Khan/  
The Fifth Season Hope & Anchor  
020 7354 1312



Port O'Brien,  
Borderline, London

TICKETS AVAILABLE AT  
**NME.COM/TICKETS**

# BOOKING NOW



## NEW YORK DOLLS

**STARTS: LONDON KOKO, APRIL 19**

The legendary glam rockers head back to the UK for a one-off date not to be missed.

[NME.COM/artists/new-york-dolls](http://NME.COM/artists/new-york-dolls)



## TO ROCOCO ROT

**STARTS: LONDON QUEEN ELIZABETH HALL, APRIL 23**

The Berlin-based trio tour the post-rock experimental techno of their new album 'Speculation'.

[NME.COM/artists/to-rococo-rot](http://NME.COM/artists/to-rococo-rot)



## ATARI TEENAGE RIOT

**STARTS: LONDON ELECTRIC BALLROOM, MAY 12**

Alec Empire's seminal digital hardcore outfit reform to bring their anti-facist message to the masses.

[NME.COM/artists/atari-teenage-riot](http://NME.COM/artists/atari-teenage-riot)



## BAND OF HORSES

**STARTS: BANGOR WARD PARK, JUNE 5**

The American indie rock outfit tour in the summer in support of forthcoming new record 'Infinite Arms'.

[NME.COM/artists/band-of-horses](http://NME.COM/artists/band-of-horses)



## GOLDFRAPP

**STARTS: O2 ACADEMY OXFORD, JUNE 7**

Firing on all cylinders, Alison Goldfrapp announces a slew of dates following the release of single 'Rocket'.

[NME.COM/artists/goldfrapp](http://NME.COM/artists/goldfrapp)



## DOVES

**STARTS: SUFFOLK THETFORD FOREST, JUNE 12**

Following on from the phenomenal success of last year's 'Kingdom Of Rust', the manc outfit hit the road.

[NME.COM/artists/doves](http://NME.COM/artists/doves)



## MOTORHEAD

**STARTS: CASTLE DONINGTON DOWNLOAD, JUNE 13**

Ahead of their own headline tour, the metal stalwarts top the bill at the annual alt.rock/punk/metal fest.

[NME.COM/artists/motorhead](http://NME.COM/artists/motorhead)



## THE BLACK KEYS

**STARTS: LONDON ROUNDHOUSE, JUNE 23**

With their new album 'Brothers' due out in May, the blues rock duo of no little excellence go on tour.

[NME.COM/artists/the-black-keys](http://NME.COM/artists/the-black-keys)



## NOAH AND THE WHALE

**STARTS: MANCHESTER CATHEDRAL, JULY 3**

The folk outfit will also play as part of the line up for Somerset House's annual summer music season.

[NME.COM/artists/noah-and-the-whale](http://NME.COM/artists/noah-and-the-whale)

O<sub>2</sub> customers can get Priority Tickets to thousands of gigs nationwide up to 48 hours before general release. Just register at [o2.co.uk/priority](http://o2.co.uk/priority)  
When Priority Tickets are gone, they're gone. Terms apply.





# GEAR

STUFF WE LOVE Edited by Leonie Cooper

## THE WHITE STRIPES MOVIE BOXSET

As well as featuring the DVD of the oh-so-artistic and evocative docu-flick *Under Great White Northern Lights*, the Emmett Malloy-directed mini-masterwork following Jack and Meg around the chilly Canadian climes on their 2007 tour, this swanky boxset also features an exclusive DVD of the band's 10th anniversary gig *Under Nova Scotian Lights*, as well as a double live LP, a special coloured-vinyl seven-inch, a silkscreened print and hardcover photo book. Pretty darn special. [Whitestripes.com](http://Whitestripes.com)

£140

## RYAN ADAMS & THE CARDINALS A VIEW OF OTHER WINDOWS

£15.99

### RYAN ADAMS BOOK

This beautiful book full of Neal Casal's evocative shots of the leading light of the alt.country scene, Ryan Adams, is well worth poring over. Chockful of pics of Adams and his band The Cardinals in the studio as well as on the road, Adams himself has written the intro to *A View Of Other Windows* and looks professionally brooding in these photos from around the globe.

[Abramsbooks.com](http://Abramsbooks.com)

£8

**NME**  
ONLINE STORE

£18

### EXAMPLE T

Make a proper example of yourself by going and wearing this swell new Example T-shirt. The perky Britpop rap chap made himself pretty damn comfy in the Top 10 at the start of the year with his single, 'Won't Go Quietly', the title track of his second album, and now you can make yourself just as cosy by wearing the big mouth-boasting top of the same name. [NME.COM/store](http://NME.COM/store)

### BLACKHEART RECORDS BAG/NECKLACE

With the release of the Kristen Stewart-starring biopic of legendary all-girl punk rock band The Runaways, what better time could there be to show your love of the first lady of riff-tastic rude girl rock'n'roll, Joan Jett. Still as vital today as she ever was, her record label is home to Girl In A Coma, Joan Jett and The Blackhearts and this rather cute pin-up gal tote bag. [Blackheart.com](http://Blackheart.com)

### USB TAPE EXPRESS

Cassette tapes! Remember them? They were larger than the size of your palm and could only fit about 10 songs on each side. Yet despite that, they were chuffing amazing. If you've got old ones knocking about, and don't know what the heck to do with them in the post-analogue age, you could do worse than grab one of these Walkman-style gadgets, which converts all your old C90s into digital at the click of a button. [Firebox.com](http://Firebox.com)

£49.99



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**M-AUDIO**

## THE NME CROSSWORD

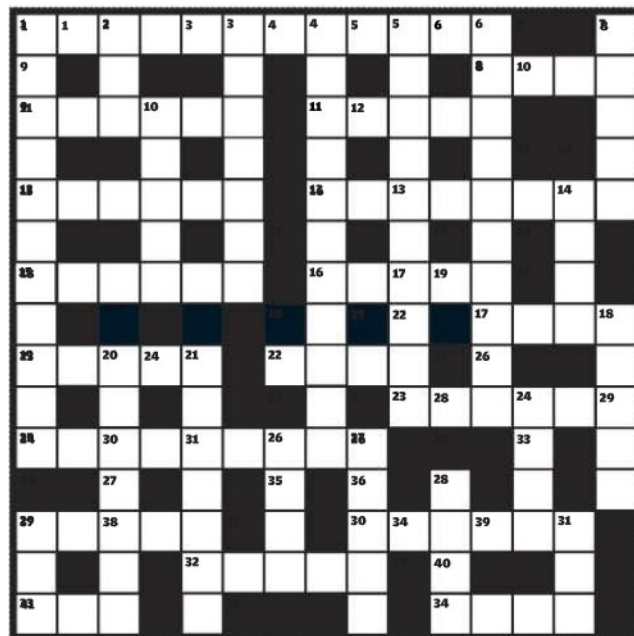
# WIN A BAG OF NME SWAG

### CLUES ACROSS

- 1+34A** Automatic indications of a rip-off (4-3-5-4)
- 8** Ash going green with their output (4)
- 9+11A** Realise myth is wrong about Jamie T (6-5)
- 12+30A** 'Help' lyrics OK for adaption by Talking Heads (6-6)
- 13** Member of Gene gets wrong stories right in the end (8)
- 15** Faith No More? It's not so difficult with me (2-4)
- 16** (See 2 down)
- 17** (See 10 down)
- 19+21D** Band of Skulls member has been on a personal awareness course (1-4-4-1-2)
- 22** Their hits in the '90s included 'Walkaway' and 'Flying' (4)
- 23** A time for rest from Sonic Youth's work (6)
- 25+26D** An oft-repeated Cyndi Lauper song (4-5-4)
- 29** Masked heavy rock band who gave Finland their first Eurovision victory in 2006 (5)
- 30** (See 12 across)
- 32** She has some bad elements (5)
- 33** "A man will rise, a man will fall/ From the sheer face of love like a... from a wall", U2 (3)
- 34** (See 1 across)

### CLUES DOWN

- 1** Someone who's expecting it to all go well for New Young Pony Club (3-8)
- 2+16A** Questioning my own judgement of Mull Historical Society (2-1-5)
- 3** Groove Armada have released a record of past events (7)
- 4** Bloc Party to perform, hence our presence in this place (2-4-2-3)
- 5** Just ordinary people, no active leaders, in this US West Coast group formed in the '60s (5-5)
- 6** At the end of the day, it was a Number One hit for The Chemical Brothers (7-3)
- 7** Shaun \_\_\_\_, collaborated on 24 down (5)
- 10+17A** Cypress Hill didn't quite bite the bullet with this number, but it was a taster (4-1-4)
- 14** "Fake tales of San Francisco \_\_\_\_ through the room", Arctic Monkeys (4)
- 18** Her connections are punk music, *Quadrophenia*, Teletubbies and Brum (5)
- 20** Absolute inhumanity of The Stranglers on release in 1984 (2-5)
- 21** (See 19 across)
- 24** Gorillaz in the caged area (4)
- 26** (See 25 across)
- 27** Indie band who went out with a 'Klang' (5)
- 28** Kasabian single '\_\_\_\_ The Impaler' (4)
- 29** Another Kasabian single coming from Wells Fargo (1-1-1)
- 31** "Will you tell me when the day is done/cos I can't \_\_\_\_, I can't \_\_\_\_ no more", Amy MacDonald (3)



## MARCH 6 ANSWERS

### ACROSS

1+9A Life Is Sweet! Nice To Meet You! 10 Exile, 11+23D Lou Reed, 12+19D Little By Little, 13 What, 15 Silvia, 20 CSS, 21 Everywhere, 24+28D In Your Car, 26 Serge, 27 Eat, 28 Chill, 29 Lea, 30 Ash, 31 Free, 32 Reece.

### DOWN

1 Little Secrets, 2 Famous Last Words, 3 I Feel Fine, 4+16A Say It Ain't So, 5 Equals, 6 T Rex, 7 I Wish, 8+25D Electron Blue, 14+22A Richey Edwards, 17 Turquoise, 18 Menswear.



COMPILED BY  
Trevor Hungerford

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Normal NME terms and conditions apply, available at [NME.COM/terms](http://NME.COM/terms). Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, April 6, 2010, to the following address: Crossword, NME, 4th Floor, Blue Fin Building, 110 Southwark Street, London, SE1 0SU. First correct one out of the hat wins!



# PETER ROBINSON Vs



## PLAN B

The rapper-turned-crooner owns a cat and a dragon but has a worrying shortage of socks

**H**ello, Ben. Do you have any pets in your house?

"Oh yeah, man! Big time. I've got a cat called Delroy. He's all black except for a white bit on the tip of his tail, which is like a magic wand. He's the most handsome cat you'll ever meet. He likes to have a little bit of a row every now and again. When he was a kitten he used to like to have a scratch and a bite, so I'd always wind him up. But now he's grown up into an adult cat. I can tell when he's trying to work someone. He's a proper boy! Also, I've got a bearded dragon. He's a reptile."

Now then, the last musician that I had to interview who had a bearded dragon was a member of McFly.

"(Lengthy guffawing) Oh, man!"

What is it about a young man that inspires them to one day say, "Yes, I am going to buy a reptile"?

"Basically, right, I had this mate, right, and he talked a lot of shit. One day some of the bullshit that came out of his mouth was that there were these things called baby bearded dragons, which were like normal bearded dragons except they never grew any bigger than, like, your hand. Right?"

Right.

"And I figured it would be like a goldfish or whatever. And I fell for it. And one year when my birthday came around I thought rather than my girlfriend wasting money on socks I'm never going to wear, why don't you get me a little baby bearded dragon?"

Right.

"So she gets me this bearded dragon and on the way to the pet store to pick it up she said, 'I've got a few things I need to explain to you.'"

Right.

"And she said, 'The whole thing has cost £300.' And I was like, 'What the fuck are you talking about, it's just a little fucking lizard?!' And she was like, 'You've got to buy a box for it to live in, some special sand, some things to play on, a book you need to read, two lights – one for heat and one for UV. You've got



**"MY BEARDED DRAGON IS NOT A SEXY PET. IT'S GOT SALMONELLA IN ITS SHIT"**

to feed it locusts which you've got to keep in the house.' Well I had my head in my hands at that stage, and then we picked it up and I was scared to touch it because it looks like it can do you a bit of damage, right?"

Right.

"And then the woman in the shop is like, 'Oh yeah, and it grows to about the size of your arm, you need to feed it live mice and it lives about 15 years.' But it had been bought by this point. But it is a really cool little animal. It freaks girls out that I have it in my house. It's not a sexy pet and also they've got salmonella in their shit, so if they scratch you you need some Dettol on that or you're going to the hospital, mate."

Would it be the worst thing in the world if the dragon escaped and was somewhere quite happy, but all you knew was that it was in a pleasant place and no longer your responsibility? "Like going to dragon heaven? If it escapes that's the only place it's going."

What is its name?

"Razor."

The fact that it's massive, eats live mice, will live forever and could kill you with salmonella that comes out of its bumhole doesn't scream 'ideal pet'.

"No. He's cool though, he's very punk."

That said, with hindsight perhaps socks wouldn't have been a bad birthday gift.

"I could actually do with a pair of some gentleman's socks. I should ask for some really nice, expensive ones for my birthday. When is it my birthday?"

I don't know.

"It's in October."

Perhaps if you were to mention, for example in an interview in NME, your desire for a new pair of socks, one or two readers might send theirs over?

"Great idea. Well do you know what, I could really do with some socks, so if anyone's got a nice fresh pair of Pringles or some old-school vintage socks... (Thinks) Maybe not old-school vintage ones like their grandad used to wear because I'm sure they'll be, like, infested by moths... But no odd socks."

You can't be choosy, Ben.

"And no wanky socks! Also, no wank socks – you know when people have got no tissues and they wank into a sock? They're going to send them kind of socks in, aren't they?"

Do you find that now you are A Well-Known Top 10 Recording Artiste you spend more money on boring items like socks and bread, or do you consider there to be a 'maximum spend level' for items filed under tedious?

"Well especially with bread I just can't STAND sandwich bread and I can't stand bread over a day old. In fact I'm going out to restaurants excessively at the moment, but I look at it like saving time, so I have more time to work."

Are you wearing a hat?

"No."

You sound like you're wearing a hat.

"I'm not."

## THE PLAN B SOCK APPEAL

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Plan B wants socks.

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3 DAYS IN VICTORIA PARK LONDON

# LOVEBOX

FRI 16TH - SAT 17TH - SUN 18TH JULY

FRIDAY

DIZZEE  
RASCAL

CHASE & STATUS

NOISETTES  
ELLIE GOULDING  
NEWHAM GENERALS  
SMURFIE SYCO

GAYMERS STAGE

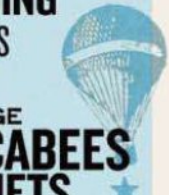
THE MACCABEES  
MYSTERY JETS

CHEW LIPS  
TINASHE

RELENTLESS ENERGY STAGE

CROOKERS  
BRODINSKI  
SINDEN  
RIVA STARR

NYC DOWNLOW:  
ZINC & DYNAMITE MC  
TODDLA T  
JOY ORBISON  
MJ COLE



*Dreadful*



SATURDAY

ROXY  
MUSIC

MARK RONSON  
& THE BUSINESS

PALOMA FAITH  
WILD BEASTS

ROX

CODEINE VELVET CLUB

GAYMERS STAGE

EMPIRE OF THE SUN  
YEASAYER

THE INVISIBLE

RELENTLESS ENERGY STAGE

BOOKA SHADE

JESSE ROSE

HENRIK SCHWARZ (LIVE)

DIXON

PADDED CELL

NYC DOWNLOW

WORK IT vs YO YO

TIM WESTWOOD

(RADIO 1)

YO YO DJ'S:

WORK IT DJ'S:

SHY FX (DIGITAL SOUNDBOY)



SUNDAY

GRACE  
JONES

IN COLLABORATION WITH EIKO ISHIOKA

HOT CHIP

PEACHES  
HERCULES &  
LOVE AFFAIR  
HURTS

GAYMERS STAGE

CHROMEO

CUT COPY

NEW YOUNG PONY CLUB

HOLY GHOST!

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NYC DOWNLOW

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